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AND  
CABINET-MAKER'S  
DIRECTOR.

BEING A LARGE  
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OF THE MOST  
Elegant and Useful Designs of Household Furniture  
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Including a great VARIETY of

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TEA-CHESTS, TRAYS, FIRE-SCREENS,  
CHAIRS, SETTEES, SOPHA'S, BEDS,  
PRESSES and CLOATHS-CHESTS,  
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BRACKETS, CANDLE-STANDS,  
CLOCK-CASES, FRETS,

AND OTHER  
ORNAMENTS.

TO WHICH IS PREFIXED,  
A Short EXPLANATION of the Five ORDERS of ARCHITECTURE,  
and RULES of PERSPECTIVE;

WITH

Proper DIRECTIONS for executing the most difficult Pieces, the Mouldings being exhibited  
at large, and the Dimensions of each DESIGN specified:

THE WHOLE COMPREHENDED IN

One Hundred and Sixty COPPER-PLATES, neatly Engraved,

Calculated to improve and refine the present TASTE, and suited to the Fancy and Circumstances of  
Persons in all Degrees of Life.

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*Dulcique animos novitate tenebo. OVID.*

*Ludentis speciem dabit & torquebitur. HOR.*

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BY  
THOMAS CHIPPENDALE,

OF ST. MARTIN'S-LANE, CABINET-MAKER.

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THE SECOND EDITION.

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LONDON,

Printed by J. HABERKORN, in Gerrard-Street,

For the AUTHOR, and sold at his House in St. Martin's-Lane.

Also by T. OSBORNE, Bookseller, in Gray's-Inn; H. PIERS, Bookseller, in Holborn; R. SAYER, Print-  
seller, in Fleetstreet; J. SWAN, near Northumberland House, in the Strand. At EDINBURGH, by  
Messrs. HAMILTON and BALFOUR: And at DUBLIN, by Mr. JOHN SMITH, on the Blind-Quay.

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T H E

## P R E F A C E.

**O**F all the ARTS which are either improved or ornamented by Architecture, that of *CABINET-MAKING* is not only the most useful and ornamental, but capable of receiving as great assistance from it as any whatever. I have therefore prefixed to the following designs a short explanation of the five Orders. Without an acquaintance with this science, and some knowledge of the rules of Perspective, the Cabinet-maker cannot make the designs of his work intelligible, nor shew, in a little compass, the whole conduct and effect of the piece. These, therefore, ought to be carefully studied by every one who would excel in this branch, since they are the very soul and basis of his art.

THE Title-Page has already called the following work, *The Gentleman and Cabinet-Maker's Director*, as being calculated to assist the one in the choice, and the other in the execution of the designs; which are so contrived, that if no one drawing should singly answer the Gentleman's taste, there will yet be found a variety of hints sufficient to construct a new one.



I HAVE been encouraged to begin and carry on this work not only (as the puff in the play-bill says) by persons of distinction, but of eminent taste for performances of this sort; who have, upon many occasions, signified some surprize and regret, that an art capable of so much perfection and refinement, should be executed with so little propriety and elegance. How far the following sheets may remove a complaint which I am afraid is not altogether groundless, the judicious reader will determine: I hope, however, the novelty, as well as the usefulness of the performance, will make some atonement for its faults and imperfections. I am sensible there are too many to be found in it; for I frankly confess, that in executing many of the drawings, my pencil has but faintly copied out those images that my fancy suggested; and had they not been published till I could have pronounced them perfect, perhaps they had never seen the light. Nevertheless, I was not upon that account afraid to let them go abroad, for I have been told that the greatest masters of every other art have laboured under the same difficulty.

A LATE writer, of distinguished taste and abilities, speaking of the delicacy of every author of genius with respect to his own performances, observes, that he has the continual mortification to find himself incapable of taking entire possession of that ideal beauty that warms and fills his imagination.

NEVER, says he, (in a quotation from Tully) was any thing more beautiful than the Venus of Apelles, or the Jove of Phidias, yet were they by no means equal to those high notions of beauty which animated the geniuses of those wonderful artists. The case is the same in all arts where taste and imagination are concerned; and I am persuaded that he who can survey his own works with entire satisfaction and complacency, will hardly ever find the world of the same favourable opinion with himself.

I AM not afraid of the fate an author usually meets with on his first appearance, from a set of critics who are never wanting to shew their



their wit and malice on the performances of others : I shall repay their censures with contempt. Let them unmolested deal out their pointless abuse, and convince the world they have neither good-nature to commend, judgment to correct, nor skill to execute what they find fault with.

THE correction of the judicious and impartial I shall always receive with diffidence in my own abilities and respect to theirs. But tho' the following designs were more perfect than my fondness for my own offspring could ever suppose them, I should yet be far from expecting the united approbation of *ALL* those whose sentiments have an undoubted claim to be regarded ; for a thousand accidental circumstances may concur in dividing the opinions of the most improved judges, and the most unprejudiced will find it difficult to disengage himself from a partial affection to some particular beauties, of which the general course of his studies, or the peculiar cast of his temper may have rendered him most sensible. The mind, when pronouncing judgment upon any work of taste and genius, is apt to decide of its merit according as those circumstances which she most admires either prevail or are deficient. Thus, for instance, (says the ingenious author before quoted) the excellency of the *Roman* masters in painting consists in beauty of *design*, nobleness of attitude, and delicacy of expression, but the charms of good *colouring* are wanting : On the contrary, the *Venetian* school is said to have neglected *design* a little too much, but at the same time has been more attentive to the grace and harmony of well-disposed *lights* and *shades*. Now it will be admitted by all admirers of this noble art, that no composition of the pencil can be perfect, where either of these qualities are absent ; yet the most accomplished judge may be so particularly struck with one or other of these excellencies, in preference to the rest, as to be influenced in his censure or applause of the whole tablature, by the predominacy or deficiency of his favourite beauty. Something of this kind, tho' the following sheets had all the perfection of human composition, would no doubt subject them in many things to the censure of the most approved judges,  
whose



whose applause I should esteem my greatest honour, and whose correction I shall ever be proud to improve by.

UPON the whole, I have here given no design but what may be executed with advantage by the hands of a skillful workman, tho' some of the profession have been diligent enough to represent them (especially those after the Gothic and Chinese manner) as so many specious drawings, impossible to be work'd off by any mechanic whatsoever. I will not scruple to attribute this to malice, ignorance and inability: And I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with their commands, that every design in the book can be improved, both as to beauty and enrichment, in the execution of it, by

*Their Most Obedient Servant.*

St. MARTIN'S-LANE,  
MARCH 23, 1754.

Thomas Chippendale.



T H E



# THE NAMES OF THE SUBSCRIBERS.

## A

SIR John Anstruther, bart.  
Mr. James Affleck, upholder  
Mr. James Affleck, cabinet-maker  
Thomas Atkinson, cabinet-maker  
—— Allan, joiner  
William Allanfon  
James Anderson, cabinet maker  
John Addison, carpenter  
Robert Arnot  
Samuel Agar, carver

## B

His Grace the Duke of Beaufort  
William Bradshaw, esq;  
Thomas Bladden, esq;  
William Belchier, esq;  
Mr. John Belchier, surgeon  
Thomas Belchier, cabinet-maker  
John Buck, cabinet-maker  
Robert Brown, cabinet-maker  
Joseph Brown, cabinet-maker  
William Benson, cabinet-maker  
—— Badger, carver  
Peter Burcham  
John Burges, joyner  
—— Brett, enameller  
—— Barwell,  
John Bland  
John Barber, cabinet-maker  
Thomas Bay  
John Burry  
John Bladwell, upholder  
James Burby, cabinet-maker  
George Brumell  
Barnard Broadbett, painter

—— Brand, carver  
William Bradbury  
John Butter, joyner  
William Butler, cabinet-maker  
Peter Blankinsop  
Robert Barker, upholder, at York

## C

The Right Hon. the Earl of Chesterfield  
The Right Hon. Lord Clifford  
The Hon. Francis Chartres, of Amps-  
field, esq;  
The Right Hon. Lady Catharine Chartres  
Sir Thomas Clavering  
John Craigie, of Dunbarnie, esq;  
William Connolly, esq;  
Ralph Congreve, esq;  
—— Cheere, esq;  
Mr. Archibald Carmichall  
James Caddell, Upholsterer  
Casar Crouch  
James Clyes  
Thomas Chapman  
Robert Campbell  
John Clair, cabinet-maker  
Charles Cook, joyner  
—— Collins, upholder  
—— Channon, senr. cabinet-maker  
—— Channon, jun. cabinet-maker  
James Clydsdale  
Thomas Clayton, plaisterer of Hamilton  
Robert Corney  
Robinson Cook, at Liverpool  
—— Cauty, cabinet-maker  
John Crosby, cabinet-maker  
Joseph Cooper  
—— Cooper, cabinet-maker  
b. 1710. Henry



Mr. Henry Constable, upholsterer  
 ——— Crook, plaisterer  
 Joseph Conyears, cabinet-maker  
 ——— John Chambers

## D

The Right Hon. Lord Delawar  
 Sir Conyers D'Arcy, knt. of the Bath  
 Lewis Douglas, of Garwald, esq;  
 George Dempster, of Dunichen, esq;  
 Mr. William Dempster, jeweller  
 Thomas Dawson, cabinet-maker  
 Robert Dawson  
 John Dale, cabinet-maker  
 Richard Denham  
 Thomas Dade, joyner  
 Thomas Davis, joyner  
 James Davis  
 William Davison, cabinet-maker  
 Thomas Dean, cabinet-maker  
 George Dickson, cabinet-maker  
 William Dunell  
 ——— Dorrington  
 William Dee  
 Alexander Dingwall, cabinet-maker  
 Solomon Dingle, joyner  
 Richard Dark, upholsterer  
 Matthias Darly, engraver

## E

The Rt. Hon. Lord Elphinston  
 Augustine Earle, esq;  
 Mr. George Edwards  
 Charles Edwards, enammeller  
 ——— Elwick, upholder

## F

The Right Hon. Lord Feverham  
 Mr. John Fothergill, joyner  
 William Farmborough, cabinet-maker  
 William Franks, bricklayer  
 John France  
 George Fairweather, cabinet-maker  
 ——— Farrant  
 Henry Foy, cabinet-maker  
 Benjamin Fox, cabinet-maker, 2 books  
 Richard Farrer, upholder, York

## G

The Rt. Hon. Lord Guildford  
 The Rt. Hon. Lord Guernsey  
 Mr. Francis Guillander, enameller  
 James Gray  
 William Gordon, cabinet-maker  
 Ambrose Godfrey, chymist  
 ——— Gaffield, cabinet-maker  
 Robert Green  
 Jonathan Greenwell  
 Richard Gomm  
 ——— Godfall  
 Edward Good, upholder  
 James Good, ditto  
 ——— Gearing

John Goodeyre, cabinet-maker  
 Richard Gillow  
 Samuel Goulding  
 Thomas Gill  
 Nathaniel Goldsmith  
 Edward Griffith  
 Samuel Goulding

## H

His Grace the Duke of Hamilton  
 The Right Hon. the Earl of Hopton  
 The Right Hon. the Earl of Halifax  
 Robert Hamilton of Kilbrookmont, esq;  
 Archibald Hope, of Ranquillor, esq;  
 Mr. Thomas Hooper  
 Thomas Hopper, cabinet-maker, 2 Books  
 William Howdell  
 Nathaniel Hobson, cabinet-maker  
 Aaron Hardcastle, joyner  
 Robert Hudson, cabinet-maker.  
 William Henderson  
 ——— Holl  
 Isaac Hoyle  
 William Hollingsworth  
 William Henshaw  
 William Hunter, upholder  
 James Hodges  
 Pearce Hall, cabinet-maker  
 Anthony Hilker, picture-frame-maker  
 ——— Hardman, upholder  
 ——— Halsey, carver  
 Hugh Harrison, at Richmond shire, York  
 David Hopkins, cabinet-maker  
 Samuel Hayworth, carver  
 William Halse, cabinet-maker  
 James Hudson, cabinet-maker  
 Christopher Higgions

## I

Mr. Leonard Jennings, cabinet-maker  
 Thomas Jellings, cabinet-maker  
 William Ince, cabinet-maker  
 John Jeffries, upholder  
 Joseph Jackson, cabinet-maker  
 Caleb Jeacock, cabinet-maker  
 ——— Jeffier, cabinet-maker  
 Owen Jones, cabinet-maker

## K

His Grace the Duke of Kingston  
 Mr. John Kier, cabinet-maker  
 William Kaygill, cabinet-maker  
 John Kingston  
 Quintin Kay  
 ——— Kilpin, upholder  
 Alexander Kincaid, cabinet-maker  
 ——— Knowles

## L

The Most Hon. Marquiss of Lothian  
 Lady Lewis, of Trentham  
 Thomas Lyndin, of Lundin, esq;  
 James Lumiden, of Runnyhill, esq;  
 Mr. David Lothian

Mr.



Mr. Joseph Lockyer  
 — Lee, cabinet-maker  
 John Lindow  
 — Lewis  
 Joseph Lonsdale  
 Thomas Linfoot  
 John Lilly  
 Thomas Long

M

The Right Hon. Earl of Morton  
 The Right Hon. Lord Montford  
 — Mitchell, esq;  
 Mr. William Miller, cabinet-maker  
 William Miller, upholster  
 George Marsh, cabinet-maker  
 Alexander Mc Aull  
 — Manton, founder  
 Joseph Mathison, cabinet-maker  
 Robert Mabblerly, painter  
 Robert Melvill, cabinet-maker  
 — Milldew, cabinet-maker  
 James Moss, joyner  
 Daniel Mason  
 Nathaniel Martindale, cabinet-maker  
 Archibald Murry,  
 Charles Marquand  
 John Morland  
 Charles Magniac  
 Thomas Malton, of Nottingham, cabi-  
 net-maker  
 — Mainlove, upholster  
 Peter Main

N

His Grace the Duke of Norfolk  
 Her Grace the Dutchess of Norfolk  
 The Right Hon. Earl of Northumberland  
 Mr. Patrick Nicholson  
 John Newman, cabinet-maker  
 Isaac Newman, cabinet-maker  
 Adam Nelson  
 John Nottingham  
 Jeremiah Nance, founder

O

Mr. Thomas Osborn

P

His Grace the Duke of Portland  
 Mr. James Payne, architect  
 — Platts, cabinet-maker  
 Robert Parker, carver  
 Thomas Parker, carver  
 Benjamin Parran, cabinet-maker  
 James Pit, joyner  
 — Pawson, merchant  
 Charles Pinhorn  
 George Phillips  
 John Preston, cabinet-maker  
 John Paterson, cabinet-maker  
 Josiah Pennock, carver

R

Sir Thomas Robinson, bart.  
 — Reeves, esq;  
 Mr. — Rivington, bookseller  
 Andrew Reed, cabinet-maker  
 John Ranken, cabinet-maker  
 James Rannie, cabinet-maker  
 John Ridge, cabinet-maker  
 Francis Richardson  
 Roger Roe  
 John Raifin, joyner  
 George Rook  
 John Roberts, cabinet-maker  
 George Reynolds, cabinet-maker  
 Francis Roux, engraver  
 George Reynoldson, upholster, York  
 Timothy Roberts, cabinet-maker

S

The Right Hon. Countess of Shaftsbury  
 David Scott, of Scotstarvet, esq;  
 David Smith, of Methven, esq;  
 Mr. Robert Spence, cabinet-maker  
 George Seddon, cabinet-maker  
 John Simpson, carpenter  
 Thomas Simpson  
 Mathias Simpson, carpenter  
 Josiah Sutton, enammeller  
 Hugh Spear, cabinet-maker  
 Paul Saunders, upholsterer  
 John Spark, cabinet-maker  
 James Scholefield, watch-maker  
 — Sackham, upholster  
 — Shane, upholster  
 — Sayer, bookseller, 6 Books  
 Francis Say, upholster  
 — Swan, bookseller, 12 Books  
 — Scott, carver  
 David Stevenson, cabinet-maker  
 Stabler, and Barstow, booksellers, York  
 George Stevenson  
 Samuel Shatford, cabinet-maker

T

John Thompson, of Charleton, esq;  
 Alexander Thistlethwaite, esq;  
 Mr. John Troughton, cabinet-maker  
 Charles Tuttop, cabinet-maker  
 John Trotter, cabinet-maker  
 William Trewin, cabinet-maker  
 Benoni Thacker, carpenter  
 — Tack, organ-maker  
 Joseph Tyler

U

Mr. Richard Underwood  
 Philip Upton  
 Hugh Underwood, cabinet-maker, Scar-  
 borough

V

Mr. William Vancaster

Mr.



*The* SUBSCRIBER'S NAMES.

Mr. Thomas Varly  
Charles Verco  
Gerrard Vander-Gucht  
Richard Vanhagan

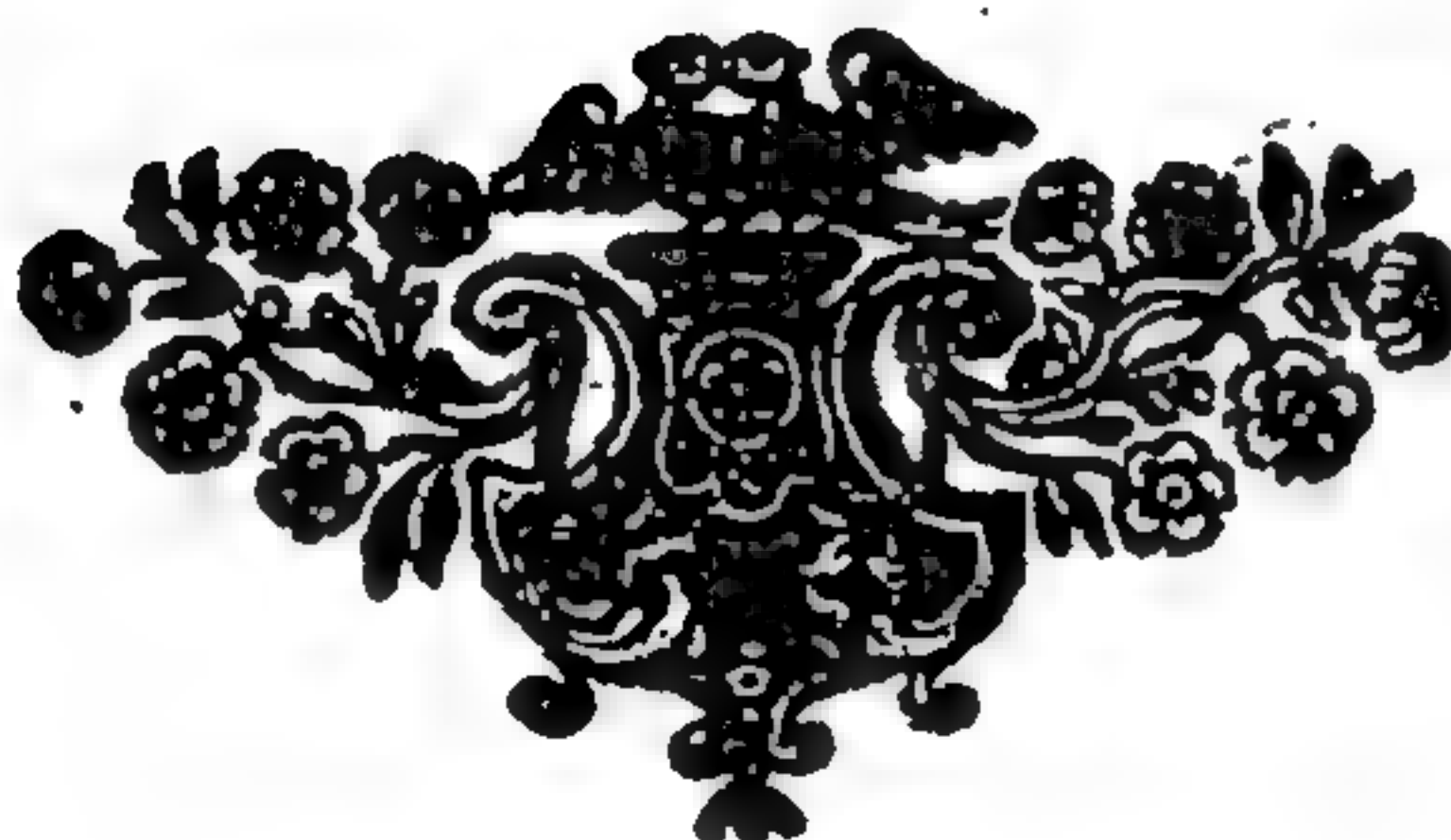
## W

Walter Wemys, of Lothocker, esq;  
William Webster, joyner  
John Willis  
James Ware, cabinet-maker  
James White, cabinet-maker  
John Walkinton, cabinet-maker  
George West, cabinet-maker  
Thomas Whittle, carver  
David Waters, cabinet-maker

John Waters, cabinet-maker  
Charles Warrell, joyner  
Richard Wood, in York, 8 Books  
Richard Wood  
John White, cabinet-maker  
Henry Watfon  
William Williams, cabinet-maker  
Richard Wright, upholder  
John Wright, York

## Y

Lady Young  
Mr. David Young } Professors of Philosophy  
John Young }  
Robert Young



THE





T H E  
G E N E R A L P R O P O R T I O N S  
O F T H E  
T U S C A N O R D E R.  
P L A T E I. N<sup>o</sup>. I.

**T** A K E any Height proposed for this Order, and divide it into five equal Parts, one of those Parts shall be the Height of the Pedestal according to the small Division of the Scale, on the left Hand; the other four Parts above must be divided into five Parts, according to the outmost Line on the left Hand; the upper fifth Part shall be the Height of the Entablature, and the other four Parts betwixt the Pedestal and Entablature, shall be the Height of the Column, including its Base and Capital; and this Height being divided into seven Parts, one of those Parts will be the Diameter of the Column, which Diameter is divided into sixty equal Parts, and is called a Module; and this will serve to set off all the Mouldings for this Order. You have all the Particulars of the Mouldings at large on the right Hand; the Base and Capital are each in Height a Semi-diameter of the Column; the Column must be divided into three equal Parts betwixt the Capital and Base, and from the Top of the lower Division it is diminished  $\frac{1}{4}$  of its Semi-diameter on each Side. The Method of diminishing the Column is explained in the middle Scheme; the Breadth of the Die of the Pedestal is determined by the Projection of the Base of the Column.

T H E  
G E N E R A L P R O P O R T I O N S  
O F T H E  
D O R I C K O R D E R.  
P L A T E II. N<sup>o</sup>. 2.

**T** A K E any Height upon a straight Line, as in the TUSCAN Order, and divide it into five equal Parts, one of them shall be the Height of the Pedestal; the other four Parts must be divided into five Parts, one of which is the Height of the Entablature; the remaining four Parts must be divided into eight Parts,

A.



Parts; one of them is the Diameter of the Column or Module, which divide into sixty equal Parts, as in the TUSCAN Order, to set off all the Mouldings, as you will see on the right Hand, where you have the Plan of the Cornice. The Column diminishes  $\frac{1}{8}$  of its Semi-diameter on each Side, from  $\frac{1}{4}$  Part of its Height to the Top of the Capital. The Base and Capital are each in Height a Semi-diameter.

T H E

## GENERAL PROPORTIONS

O F T H E

## IONICK ORDER.

PLATE III. N<sup>o</sup>. 3.

**T**AKE any Height, as in the foregoing Orders, and divide it into five equal Parts, one of these Parts is the Height of the Pedestal; the other four being divided into six Parts, one of them is the Height of the Entablature; the remaining four Parts must be divided into nine equal Parts; one of them is the Diameter of the Column or Module, which is divided into sixty equal Parts as before; the Mouldings are at large, with a Scale or Module to draw them. The Column is diminished  $\frac{1}{8}$  of its Semi-diameter on each Side, from  $\frac{1}{4}$  Part of its Height. The Base and Capital are each in Height a Semi-diameter.

T H E

## GENERAL PROPORTIONS

O F T H E

## CORINTHIAN ORDER.

PLATE IV. N<sup>o</sup>. 4.

**T**HE whole Height is divided into five Parts; one of them must be for the Pedestal, the other four remaining Parts must be divided into five; one of them will give the Height of the Entablature, the other four, betwixt the Pedestal and Entablature, must be divided into ten Parts, one of which is the Diameter of the Column, or Module, which divide into sixty equal Parts as before; the Base is in Height a Semi-diameter of the Column; the Capital is one Module, and ten Parts, in Height: The other Dimensions are as in the Ionick Order.

T H E



T H E  
G E N E R A L P R O P O R T I O N S  
O F T H E  
C O M P O S I T E O R D E R.

P L A T E V. N<sup>o</sup>. 5.

**T** A K E any determined Height, as in the CORINTHIAN Order, and divide it into five Parts, one Part shall be the Height of the Pedestal, the other four Parts must be divided again into five Parts as before; one of them is the Height of the Entablature: The Height of the Capital is one Module, and ten Parts: The Column diminishes  $\frac{1}{8}$  of its Semi-diameter on each Side, from one third Part of the Height. The Dimensions are as in the CORINTHIAN Order.

T H E  
B A S E S  
F O R T H E  
C O L U M N S of each O R D E R.

P L A T E VI. N<sup>o</sup>. 6.

**T** H E Bases are in Height a Semi-diameter of the Column, their Projections are  $\frac{1}{4}$  of the Height; their Members are of an easy Form, being most of them a Semi-circular, except the Scotia, which is a Mixti-linear drawn from two Centers, in this Manner, as in the IONICK Base. Having drawn and divided the Bigness of each Member, and the Centers of the upper and lower Torus, then let fall a Perpendicular from the Center of the upper Torus, and divide it within the Space of the Scotia into seven Parts, the three uppermost will be the Segment of the Circle drawn to the oblique Line: The other Segment is drawn by fixing the Center where the Oblique cuts the Perpendicular; the other Scotias are drawn in the same Manner. The Mouldings are all the same as prick'd or mark'd in the Orders.



THE  
 BASES AND CAPS  
 OF THE  
 PEDESTALS of each ORDER.

PLATE VII. N<sup>o</sup>. 7.

THE Projection of the Base of the Pedestal is equal to its Height, and the Caps project the same; the Mouldings are prick'd off as they are drawn in the Order before.

A

R U L E

FOR DRAWING the

SPIRAL LINES OF THE VOLUTE  
 OF THE  
 IONICK ORDER.

PLATE VIII. N<sup>o</sup>. 8.

TAKE your Compasses and extend from 1 in the Eye of the Volute, to the greatest Extent, and sweep with them a Quarter of a Circle; then holding still in the Point where the Compasses ended the Quarter Circle, bring the other Point of the Compasses to 2 in the Eye of the Volute; there sweep another Quarter of a Circle, still holding your Compasses in that Point; bring the other Point of your Compasses to 3 in the Eye of the Volute, and sweep another Quarter of a Circle, then hold your Compasses in that Point, and bring the other Point of your Compasses to 4 in the Eye of the Volute, then sweep the other Quarter; so by this Means you will complete one Round of the Volute: Then proceed in the same manner from 4, to 5, 6, 7, and so on to 12. Take Notice of the Eye of the Volute at large, and observe to divide each Division into three equal Parts, as is done betwixt 2 and 6, and let the Point of your Compass be placed in the Points *c*, *d*, *f*, &c. to diminish the Fillet of the Volute.



## R U L E S

T O D R A W

## CHAIRS in PERSPECTIVE.

P L A T E IX. N<sup>o</sup>. 9.

**F**IGURE the First is the profile of a Chair with its proper dimensions: To draw a Chair (fig. III.) in Perspective, you must first draw the ground line E, then draw the horizontal line F, then mark your point of sight O, from thence set off eight feet six inches to V, the point of distance; the height of the horizontal line is always five feet six inches from the ground line: Draw another line D, parallel to the ground line, for the seat of the Chair; set off your dimensions at pleasure, so as to make your design look as well as possible.

Suppose EE, one foot ten inches, the front of the Chair, then from the point of sight O draw OE, OE; then from the profile, (fig. I.) take one foot six inches and half CC, and set it off to the right hand cc, and from thence draw two lines Vcc, till they cut the ray OE; then set off the bigness of the back of your Chair nn, one foot five inches and an half; on the front of the Chair draw nn, &c. to the point of sight O; those lines cc, drawn from the point of distance V, cut the visual OE; draw the lines parallel to the visual, O nn, and where they intersect in Onn, there the back foot will fall at the seat of the Chair.

The distance in the profile B, one foot nine inches and a half, set off from E to bb, determines where the top of the back foot falls; the same method is taken for the bottom of the back foot. You see one foot nine inches and three quarters taken from the profile set upon the line drr; the distance m from the foot in the profile is set off upon the ground line Em, which gives the cross rail: The visual lines Onn, mark'd upon the ground line E, give the breadth of the back foot at the bottom; the line G, continued in g, from the corner of the Chair E up to P, is one foot ten inches; from P draw a line to the point of sight, then raise two perpendiculars from bb up to P, and the line drawn from P to the point of distance V where it intersects in q, gives the determined height of the back of the Chair, ttt gives the breadth of the banister at the bottom of the Chair, aa in the horizontal line are two points which answer to draw the top and bottom rails of the Chair, as the Chairs are less behind than before.

Figure IV. is a front view of a Chair, and the measures set off as in the other Chair, and drawn to the same point of sight and distance.



Figure V. is for to take any of the Chairs in the book off at large. In order to get their proper sweeps, you must first draw a middle line on the back you intend to have, then draw so many lines as are needful at an inch distance from each other, and as many at the same distance from the bottom as will go up to the top; then you will see in which of the squares the sweeps of the Chairs will fall. Then in your drawing at large, you must draw as many squares as are in the little one. It is no matter how big or how little you make your Chair, for you will still preserve the same proportion. So then if you observe in what squares your sweep falls in the small drawing, by observing the same in the large drawing, you may come at this or any other.

# R U L E S

FOR DRAWING

## A DRESSING-TABLE in PERSPECTIVE.

### PLATE X. N<sup>o</sup>. 10.

**T**O draw a Dressing-Table in Perspective, draw the line CAB; then from A to B set off the length of your Table with its mouldings, and the recess for the knees as you see specified; draw the lines to the point of sight; then from C to A set off the depth of the Table, with the recess and mouldings, and draw them to the point of distance till they cut the line OA, which drawn parallel to the line AB, gives the depth of the recess and projections of the mouldings, and this compleats the plan D.

The same lines must be continued to the diagonal line at the corner; then draw the ground line E five feet six inches from the horizontal line; and from that line on the left hand set off the height of your Table as you see specified; draw the mouldings to the point of sight O, then raise perpendiculars up from the diagonal, and where they intersect in the mouldings is the projection of them. Parallels to the ground line E, drawn from the mouldings in F, give the rise of the moulding in the Table, and perpendiculars raised from the plan compleat the whole; from A to d gives the depth of the recess; eee, &c. gives the length of the brackets, as you may see by the perpendiculars raised.

R U L E S



# R U L E S

F O R D R A W I N G

## A B O O K - C A S E in P E R S P E C T I V E.

### P L A T E X I. N<sup>o</sup>. II.

**T**O draw a Book-Cafe in Perspective, draw the line A, and set off the length of your Book-Cafe with its mouldings, and the depth of it on the same line, as you see the measures specified: complete the plan D, and draw your parallels to the diagonal line at the corner. To make the plan E set off the depth of the upper part of the Book-Cafe in the line B, and draw them to the visual as before: this done, you may complete the plan E, draw the ground line M, and on the left hand set off the height of your Book-Cafe, as you see all the measures specified; draw all these measures to the point of sight O, and raise perpendiculars from the diagonal, and you will have the projections of the moulding in F; from every particular projection in F draw parallels to the ground line, to get the proper rise of your mouldings kkk, &c. in the plan E is the projection of the cornice, and from these projections raise all your perpendiculars to the Book-Cafe. To draw the pediment in Perspective, you must first draw it as you see it in G; then from H you must draw parallels to k, on the left hand; then draw those lines marked in h down to the point of sight; then draw the parallels from LL to bb, to give the rise of the particular members of the cornice. Then where the dotted lines in the plan of the cornice k intersect in the visual line I, raise perpendiculars to bb in the pediment, which give the projection of the mouldings in bb for a close pediment; or if you have a mind to have it an open one, you must raise perpendiculars from the mitres of the cornice k k.

### P L A T E S X I I. X I I I. X I V. and X V.

**A**R E a variety of new-pattern Chairs, which, if executed according to their Designs, and by a skillful workman, will have a very good effect. The fore feet are all different for your better choice. If you think they are too much ornamented, that can be omitted at pleasure. The proper dimensions of those Chairs are one foot ten inches in the front, one foot five inches  $\frac{1}{2}$  behind, and one foot five inches from the front of the back foot to the front rail; the back, one foot ten inches  $\frac{1}{2}$  high; the seat one foot five high; but that is made lower according as the seat is to be stuffed.



## P L A T E X V I.

**I**S three Ribband-back Chairs, which, if I may speak without vanity, are the best I have ever seen (or perhaps have ever been made.) The Chair on the left hand has been executed from this Design, which had an excellent effect, and gave satisfaction to all who saw it. I make no doubt but the other two will give the same content, if properly handled in the execution. Their dimensions are affixed to the design.

## P L A T E S X V I I. X V I I I. X I X. and X X.

**A**R E eight different designs of French Elbow Chairs, of various patterns, which I hope will be of great use, if properly applied. Some of those Chairs are design'd to be open below at the seat, which greatly lightens them, and has no ill effect. The common sizes are as follows ; two foot three inches in front, one foot eleven inches over behind, one foot ten inches from the front of the back to the front of the seat rail. The seat is one foot two inches  $\frac{1}{2}$  high ; the height of the back, from the seat, is two foot three inches ; but those dimensions differ according as the rooms are larger or smaller : the ornaments on the backs and seats are in imitation of tapestry or needlework. The carving may be lessened by an ingenious workman without detriment to the Chair.

## P L A T E S X X I. and X X I I.

**A**R E six new designs of Gothic Chairs ; their feet are almost all different, and may be of use to those that are unacquainted with this sort of work. Most of the ornaments may be left out if required. The sizes are the same as in the preceding Chairs, and may be lessened or enlarged, according to the fancy of the skillful artist.

## P L A T E S X X I I I. X X I V. and X X V.

**A**R E nine Chairs in the present Chinese manner, which I hope will improve that taste, or manner of work ; it having yet never arrived to any perfection ; doubtless it might be lost without seeing its beauty : as it admits of the greatest variety, I think it the most useful of any other. The sizes are all specified on the designs. The three last (No. XXV.) I hope will be well received, as there has been none like them yet made.



## P L A T E XXV.

**I** S a Chinese Sopha with a canopy over it, with its curtains and vallens all tied up in drapery. This design may be converted into a bed, by having the Sopha so made as to come forward, the curtains to draw to the front of the Sopha, and hang sloping, which will form a sort of tent, and look very grand. The ornaments are designed for burnished gold. B is half the canopy; A the lath the curtain hangs to; C the profile of the wood work; D an ornament that goes round the inside; E the French work, and ff the latlis that are required.

## P L A T E XXVI.

**I** S a Chinese Sopha, intended for the same use as the former; the design is different from the other, and if well executed by an ingenious workman, it can't fail of giving content.

## P L A T E XXVII.

**I** S a Bed with its proper dimensions, which needs but a little explanation. B is a different cornice to be covered with the same as the curtains; aaa, &c. is the lath with pulleys fixed to draw the curtains up with.

## P L A T E XXVIII.

**I** S a Gothic Bed with a drapery Curtain; the posts are made into eight cants, and indented: B is one fourth part of the tester; aa is the same length as AA, which must go from corner to corner of the bedstead, to form the roof; this done, you have the corners or hips form'd. Divide the length AA as you see it, and then raise two perpendiculars up to B, and divide that length into the same number of divisions as AA below, that gives the sweep of the ribs ccc, &c. The curtain is drawn up by one line on each side, as you see the pulleys fixed at the corner. The other parts need no explanation.



## P L A T E XXIX.

**I**S a Gothic Bed the same as the former, except the tester, which is flat. This cornice will look extremely well, if properly work'd. A is the tester lath; ccc, &c. are the pullies where the lines are fixed; B is an ornament to be made of the lace or binding of the furniture.

## P L A T E XXX.

**I**S a Canopy-Bed with drapery curtains and vallens, and head-board. The dimensions are all fix'd to the design. A is one-fourth of the tester; C is a small oval dome in the inside, which begins at B; D is the outside canopy; HH are frets or ornaments to decorate the inside; ee are the double laths; f is the bed-post; g is the side of the bedstead; kkk, &c. is the place where the pullies are to be fixed to draw the curtains up with.

## P L A T E XXXI.

**I**S a Dome-Bed, the sides of the dome and cornice I have form'd into an elliptical form, to take off the seeming weight which a bed of this kind has, when the cornice runs straight. There are four dragons going up from each corner; the curtains and vallens are all in drapery. The head-board has a small Chinese Temple, with a joss, or Chinese God; on each side is a Chinese man at worship; the outside of the dome is intended to be japan'd, and Mosaic work drawn upon it; the other ornaments to be gilt; but that is left to the will of those, who shall please to have it executed. AA is one quarter of the tester, or plan with the ribs that are to form the dome; the distance AA in the plan, is the distance AA in the profile above, which divided in the manner you see, will serve to make all the other ribs. Take the distance A bbb, &c. and set off at aa; its rise is taken from the middle of the cornice to the greatest height or pitch of the dome, and divided into the same number of divisions; and then observing where they intersect in the upper profile of the rib, or hip, make them intersect in the same division as below, which method serves to make all the rest.

## P L A T E XXXII.

**I**S a Chinese Bed, the curtains and vallens are tied up in drapery, the tester is canted at each corner, which makes a sort of an elliptical ornament or arch, and if well executed will look very well.

F is a quarter of the tester, with frets cut through, and the covering seen betwixt. G is one-fourth of the oval dome, and E is the profile of it. D is the outside



outside canopy, and the cant of the corner in the plan F is continued up the corner of the canopy ; B is the lath and ornament below it ; A is the profile of the cant of the corner of the tester, which terminates into a point upon the post ; C is the bed-post.

## P L A T E XXXIII.

**I**S two Breakfast-Tables ; the one has a stretching rail, with feet canted and indented ; the other has a shelf under the top with frets all round ; the front is cut out for a recess for the knees, and two folding doors to open ; the dimensions are fixed to the designs.

## P L A T E XXXIV.

**I**S two China or Breakfast Tables, which will look extremely neat if well executed. A A are half the plans of the tops ; b b are the frets to go round the tops ; G is an ornament (if chose) to go betwixt the feet of the table that has the term feet.

## P L A T E S XXXV. and XXXVI.

**A**R E two Sideboard Tables, with their proper dimensions and mouldings at large, so that there needs no farther explanation.

## P L A T E S XXXVII. and XXXVIII.

**A**R E two Sideboard Tables ; in plate XXXVII. I have put double feet, which is sometimes required, and has a very good effect. The mouldings are at large, and the dimensions fix'd to the design. Plate XXXVIII. has two different feet, which are both cut through, as likewise the rail ; the dimensions are also to the design.

## P L A T E S XXXIX. and XL.

**P**L A T E XXXIX. is a Gothic Table with different feet, the one solid, the other cut thro' ; the solid foot is on the right hand ; A is the square foot, and b b, &c. the rails morticed into the foot g ; g is the plan of the moulding g ; Fe is the moulding for the top, drawn round the two front columns ; Fe in the plan



plan D, is the moulding in the plan D, which goes round the frame; e is the small astragal which is turn'd upon the column.

Plate XL. is a Sideboard Table with two different sorts of feet, the rail and feet all open, the mouldings at large on the right hand, the dimensions are fix'd to the design.

## P L A T E S XLI. and XLII.

**P** L A T E XLI. is a Bureau Dressing-Table with its dimensions and mouldings at large, ornamented with fretwork, &c.

Plate XLII. is for the same use; the dimensions are fixed to the design.

## P L A T E S XLIII. and XLIV.

**T** W O French Commode Tables. Plate XLIII. has its Dimensions with a Scale; A is one half of the plan; B is the upright of the Table, and by the scale you may take off its proportions.

Plate XLIV. is a Table which will have a very good effect; the ornament round the top may be omitted, if required. A is the plan of the top, with a proper scale to take off its size.

## P L A T E XLV.

**A** French Commode Table with its proper ornaments; some part of the carving may be omitted, as the workman shall think convenient. A is half the plan, B is the upright of the Table; C is the moulding for the top.

## P L A T E XLVI.

**I** S a French Commode Table with folding doors in the middle, and drawers at each end. There are two different designs for the doors, and likewise two different sorts of feet. The measures are specified at the end. A is the whole plan of the Table; the dotted lines ccc, &c. are a method for describing the front; the ends are best drawn by hand; bb is the bigness of the end drawers.



## P L A T E XLVII.

**I**S a French Commode Table, with doors or drawers in front, and drawers at each end; the middle part may be made with sliding shelves to hold cloaths. This Commode, made by a skillful workman, and of fine wood, will give great satisfaction; the feet at each end are different for better choice. A is the half plan; B the end drawer, &c. the mouldings are at large on the right hand.

## P L A T E XLVIII.

**I**S a French Commode Table with doors at each end, and drawers in the middle; the ornaments on each door are drawn differently, as likewise the terms that go down each corner; the feet are not disagreeable to the design, and I will venture to say that this Table, if made by one who knows his business, will give great satisfaction, and have a very fine appearance. A is the half plan; B the upright of the work, with a scale to take off the dimensions.

## P L A T E XLIX.

**A** Writing Table, the front feet to draw out, with a double rising top, as in profile D; ee is the Table top, h is a horse that turns up; G is part of the front rail morticed into the foot, which draws out with the front, and parts at C; G is the end rail morticed into the foot, as you see by the prick'd line; a is the end of the drawer, with its grooves for the slider and bottom as at A in the plan; F is the turn'd column glued into the corner of the foot.

## P L A T E L.

**I**S a Writing-Table, the front to draw out as the former; the feet parts at hhh, &c. and come out with the front rail. A is the plan of the Table with its partitions; g is a quadrant drawer for ink, sand, &c. D is the profile of the drawer-end; BB is the plan of the open part of the foot; ccc the plan of the moulding at the bottom; ff the projection of the Table top.



## P L A T E L I.

**I**S a Writing-Table, the two middle feet of which come out with the drawer; the drawers at each end are for sand, ink, paper, &c. A is the plan of the Table; B is the flap that rises to write on if required; CB is the whole slider that slides in the drawer sides as in the profile; F and DD are the end drawers; E is the profile of the Table.

## P L A T E L I I.

**I**S a Gothic Writing-Table, with one long drawer at the top, doors at each end, drawers in the inside, and a recess for the knees, as you see in the plan B; the columns are fixed to the door, and open with them; A is the whole plan; hhh, &c. is the columns in the plan Cddd, &c. Eg is the plan of the Table top; ff is the plan of the mouldings ff, which go round the columns; the dimensions of every thing are specified to this design. This Table has been made more than once from this design, and has a better appearance when executed than in the drawing.

## P L A T E S L I I I. L I V. L V. and L V I.

**A**R E four Library Tables, with proper dimensions fixed to each design; they are generally made with doors on one side of the Table, and upright sliding partitions, (to answer the different sizes of books) and drawers on the other side. Those Tables are so plain and intelligible, that no more is needful to be said about them. They frequently stand in the middle of a room, which requires both sides to be made useful.

## P L A T E L V I I.

**A** Library Table, with all its dimensions fixed to the design. You have two different doors and terms. This Table is intended to have circular doors at each corner, which may be made for convenience at pleasure.



## PLATES LVIII. and LIX.

**P** LATE LVIII. is a Gothic Library Table, the corners canted, and a Gothic  $\frac{3}{4}$  column is fixed at each corner; then that fixed upon the doors, and opens with them. Plate LIX. is the plan of the Table with all its mouldings; a a a, &c. are the places where the columns are to be set; A is the plan of the columns, with a scale to take off the particulars of every member.

**FIG. I.** Plate LIX. is a method for working and mitring of mouldings of different projections. Suppose B a quarter of a circle, or moulding, divided into nine parts, and the last division into two parts; then plan the moulding B at D, and divide it into the same number of parts; draw a diagonal, suppose LL, and where the divisions intersect in LL, draw the division in A; then raise perpendiculars from A, and you have the projection of the other moulding at B. Now where the perpendiculars 1 2 3 4, &c. intersects in B, draw eee, &c. to ddd, &c. then where they intersect in ddd, are the points where the moulding is to be traced or drawn by hand. To cut the mitres, suppose the mouldings work'd at FF, and fit for the mitres to be cut, draw a line cross your mouldings fff, &c. then take the distance CL and set it off at cf, and the divisions at A; then take the distance eL, and set it off at ef, and the divisions at D; raise perpendiculars at C and E; then draw the parallels eee, &c. to the perpendiculars C and E, and where they intersect, are the points where you are to cut, directed by the diagonal line LL.

## PLATES LX. LXI. and LXII.

**A** RE three Library Book-Cases of different sorts, with their dimensions and mouldings all fixed to the designs. If you have occasion to alter their sizes, it would be well to keep as nigh the same proportion as possible; otherwise the upper doors may have but an ill appearance. It would be needless to say any thing more about them, as their forms are so easy.

Those Book-cases are all intended for glass doors.

## PLATES LXIII. and LXIV.

**P** LATE LXIII. is a Library Book-Case with all its dimensions; and LXIV. is the mouldings at large, with a scale calculated for that use; the method for making of it is this: Take the height of the top part of your book-case, from the upper part of the pedestal to the top of the cornice, and divide it into twenty equal parts,



parts; one of which is divided in three equal parts one way, and into four the other way; then divide one of these parts into twelve equal parts, as you see specified, and draw a diagonal from corner to corner in one division, to take off an half, quarter, or three quarters, &c. The mouldings are all drawn from this scale, and this method must be used for all the book-cases in the book. This cornice is different from that in the design, but there are other cornices of the same sort with that in the drawing.

## PLATES LXV. and LXVI.

**P** LATE LXV. is a Library Book-Case. The dimensions are all fix'd to the design. Plate LXVI. is the mouldings at large, set off by the scale, with block cornice different from that in the book-case; the scale is made after the same method as that in the plate N<sup>o</sup>. LXIV.

## PLATES LXVII. and LXVIII.

**P** LATE LXVII. is a Library Book-Case, with its profile and scale; and LXVIII. is the mouldings all at large, set off by the scale, made in the same method as plate LXIV. This book case will be very beautiful if neatly executed.

## PLATES LXIX. and LXX.

**P** LATE LXIX. is a Library Book-Case in Perspective; the dimensions are all fixed to the design; and plate LXX. are all the mouldings at large, with the scale made in the same manner as in plate LXIV. It would be needless to say any more of this book-case, as the design demonstrates what it is.

## PLATES LXXI. and LXXII.

**P** LATE LXXI. is a neat Gothic Library Book-Case, with a profile and scale. This book-case, made by an ingenious workman, will have the desired effect. Plate LXXII. is the mouldings, all the same, except the block cornice. The scale is made after the same manner as the preceding.



## P L A T E S LXXIII. and LXXIV.

**P**LATE LXXIII. is a Gothic Library Book-Cafe, no way inferior to the foregoingone; the profile and scale is on the right hand. Plate LXXIV. is the mouldings at large, set off by the same scale as the former. The cornice for this book-cafe is different from that in the design.

## P L A T E S LXXV. and LXXVI.

**P**LATE LXXV. is a rich Gothic Library Book-Cafe, with Gothic columns fix'd upon the doors, to open with them; the doors are different, but may be made alike if required. This design is perhaps one of the best of its kind, and would give me great pleasure to see it executed, as I doubt not of its making an exceeding genteel and grand appearance; the upper doors are to be glazed. Plate LXXVI. is all the mouldings at large, with a plan of the column on the door. This is made after the method described in LXIV.

## P L A T E LXXVII.

**I**S a Desk and Book-Cafe, with all its dimensions and mouldings properly fixed.

## P L A T E S LXXVIII. and LXXIX.

**P**LATE LXXVIII. is a Desk and Book-Cafe; the middle door is intended for glass. The middle part of the Desk is drawers, and two designs of doors at each end. Within the doors may be fixed upright partitions for books, which will be very convenient. The ornaments of this will make it look very agreeable; the measures are all fixed. Plate LXXIX. is the mouldings for it at large.

## P L A T E S LXXX. and LXXXI.

**P**LATE LXXX. is a Desk and Book-Cafe in the Chinese taste; the doors are intended for glass, and will look extremely well. The small columns in the canopy above the cornice, project forwards. The fretwork at the bottom of the Book-Cafe is for two small drawers; the dimensions are fix'd to the design. Plate LXXXI. is the mouldings for it at large.



## PLATE LXXXII.

**I**S a Desk and Book-Case, with ornaments on the sides and top of it, and two designs of the desk part below, with dimensions fixed to the whole. This, properly made, will look very well. The doors must be glazed.

## PLATE LXXXIII.

**I**S a small Desk and Book-Case in the Gothic taste: The door is for glass, and to be all in one; the bottom part to stand upon a frame. The swelling part at the bottom of the book-case is for a drawer; the dimensions are all fixed to the design. The inside of the desk is drawn below.

## PLATE LXXXIV.

**I**S a Bureau Desk and Book-case, with a Gothic ornament on the top, and glass doors to the book-case. The front of the desk is two different designs for doors, or drawers; the sizes are fixed to the drawing.

## PLATES LXXXV. and LXXXVI.

**A**RE two Chests of Drawers; the dimensions and mouldings are all fixed to the designs.

## PLATE LXXXVII.

**I**S a Chest of Drawers upon a frame, of two different designs. The door in the upper part is intended for glass. A is the plan of the whole, with the scale to take off the size of every particular; the mouldings are at large on the right hand.

## PLATE LXXXVIII.

**I**S a Chest of Drawers with sliding shelves for cloaths. There are two designs of doors for the top and bottom part. The top door is intended for glass; the fret at the top of the bottom part may be made into two drawers. A is the plan with the scale. The mouldings are at large on the right hand.



## P L A T E LXXXIX.

**I**S a Bureau Dressing-Chest and Book-Case; the middle door is for glass, and drawers or doors on each side; the top neatly carved will look well; the fret in the bottom is intended for a drawer; A is the profile of the design; the line B is the depth of the recess for the knees; the mouldings are at large on the right hand.

## P L A T E XC.

**I**S a Dressing-Chest (or Table) and Book-Case; the doors are all intended for glass; the fret in the bottom is for the dressing drawer; the lower part may be drawers or doors; the dimensions are all fixed to the design; the mouldings are all at large on the right hand.

## P L A T E XCI.

**I**S a plain Cabinet intended for Japan, the mouldings are all at large, and the sizes fixed to the design.

## P L A T E XCII.

**I**S a Cabinet with two different feet, and only one door; the other without the door shews the design of the inside; the mouldings are at large, and the dimensions fixed to the Cabinet; the work that is upon the door, is to be carv'd neatly out of thin stuff, and glued upon the pannel.

## P L A T E XCIII.

**I**S a Chinese Cabinet with drawers in the middle part, and two different sorts of doors at each end. The bottom drawer is intended to be all in one; the dimensions and mouldings are all fixed to the design. This Cabinet, finished according to the drawing, and by a good workman, will, I am confident, be very genteel.

## P L A T E XCIV.

**I**S a Gothic Cabinet without doors; the fretwork at the bottom of the cabinet is intended for a drawer; the upper forms a sort of Gothic arches, supported by whole terms in the middle, and half-ones at the ends, and drawers betwixt. The



The shaded parts BBB are intended to be open, and fretwork on the edge of the shelves; the upper fretwork is cut through; the mouldings are at large on the right hand, and a scale to take off the particulars.

## PLATE XCV.

**A** Gothic Cabinet upon term feet; the middle is a door with columns glued to it; the doors and columns open together, and intended for glass. The ornaments and festoons upon the glass will look very well; the bottom drawer D is to be all in one, with two drawers above it; the other opening will hold Chinese figures, or any thing else that may be thought agreeable. C B A are the mouldings at large, with a scale to take off the particulars. The whole, if justly finished, will make a handsome and elegant piece of furniture.

## PLATES XCVI. XCVII. and XCVIII.

**C**LOATHS Presses or Chests, which need no description, their measures being all fixed to the designs, and the use of them is well known.

## PLATE XCIX.

**A** Cloaths-Press, and a Cloaths-Chest; the cloaths-press has two doors, of different designs; the dimensions are all properly fix'd.

## PLATES C. and CI.

**T**HREE other designs of Cloaths Chests; one with a Gothic rail and different feet, and ornaments for the front. The other chest has two designs; the one in the French taste, the other the Gothic. Either of the chests, when executed, will look exceeding well; the mouldings and dimensions are all fixed to the designs.

## PLATE CII.

**A** High Cloaths-Press, with two drawers in the bottom part. The measures and mouldings are all specified.

## PLATE CIII.

**A** Commode Cloaths Press, with two different designs for the doors. B is the plan of the upper part, and A is the plan of the lower; the dimensions are all specified, and mouldings at large, with a fret to go round the upper part.



## P L A T E C I V .

**A** Cloaths Press, with a Commode pedestal part, and different ornaments for the corners and feet, and different doors for the top part. Within the doors sliding shelves are intended. The line A is the plan of the bottom part, and the line B is the plan of the upper part with a proper scale; the mouldings are at large on the right hand.

## P L A T E C V .

**A** Neat China Case, with glass-doors. The feet are cut through; the fretwork is glued upon the rail, and divided into three drawers at length; the sizes are all fixed to the design, and mouldings at large on the right hand. The ends of the piece of work are intended to be the same as the end doors. This design is so intelligible that it is needless to say any more by way of explanation.

## P L A T E S C V I . and C V I I .

**P** L A T E C V I . is a China Case with glass doors, and fretwork glued upon the pannels of the bottom doors. The fretwork upon the top part above the cornice is cut through. I have executed this design, and it looks much better than in the drawing. The sizes are all fixed to the work.

Plate C V I I . is the mouldings and fretwork for the above design.

## P L A T E C V I I I .

**I** S a China Case with glass in the doors and ends. You have two different feet, which, with the rail, are all cut through. This design I have executed with great satisfaction to the purchaser. The mouldings and dimensions are all fixed to the drawings. This canopy projects more at the ends than in front, therefore the workman must have recourse to Plate L I X . Fig. 1 . for the proper directions to execute it.

## P L A T E C I X .

**I** S a very neat China Case upon a frame, with glass doors in the front and ends; the profile is on the right hand; betwixt the middle feet is a stretcher, with a little canopy, which will hold a small figure. This design must be executed by the hands of an ingenious workman, and when neatly japann'd will appear very beautiful.



## PLATE CX.

**I**S a large China Case, with glass doors ; the upper part, where the small columns are, is intended to be open ; the profile is on the right hand, and the scale to take off the particulars. This design is calculated purely for holding china, or for some apartment, where it is frequently put. It will be needless to say any thing in its praise, as I hope the design will in some measure recommend itself, both for use and ornament.

## PLATE CXI.

**A** China Case, not only the richest and most magnificent in the whole, but perhaps in all Europe. I had a particular pleasure in retouching and finishing this design, but should have much more in the execution of it, as I am confident I can make the work more beautiful and striking than the drawing. The proportion and harmony of the several parts will then be view'd with advantage, and reflect mutual beauty upon each other. The ornaments will appear more natural and graceful, and the whole construction will be so much improv'd under the ingenious hand of a workman, as to make it fit to adorn the most elegant apartment. The dimensions and mouldings are all specified, and for making the canopy the artist is referred to Plate LIX. Fig. 1.

## PLATE CXII.

**T**WO designs of hanging shelves ; the profile for that with the canopy is upon the left hand.

## PLATE CXIII.

**T**WO other designs of hanging shelves ; the shelf at B is intended to have a glass door, for better security, if required ; b is the profile of B ; a is the profile of A ; the scale is at bottom.

## PLATE CXIV.

**T**WO designs of hanging shelves, the one Gothic, the other in the Chinese manner ; the scale and plan you have at bottom.



## PLATE CXV.

**T**HIS is a design of a Chinese shelf standing upon feet ; A is the profile of it ; the scale is at the bottom. It will be very neat, if made by a good hand.

## PLATE CXVI.

**T**HIS design, if executed by a good workman will be very neat. C is the plan of the shelf ; A is the profile of the whole ; B is the profile of the circular work B ; the scale is fixed to take off the dimensions.

## PLATE CXVII.

**A** China Shelf upon feet, with a dome top. B is the plan of the shelf, and A is the profile of the design, with a scale to take off the particulars.

## PLATE CXVIII.

**T**HIS design will look exceeding well, if executed and japann'd neatly. The fretwork at the ends is designed for doors ; the supporters for the canopy at each end stand at the corners, and are joined together in the middle. The feet at the bottom are pierced through ; all the other parts are exceedingly easy. A is the plan with a scale.

## PLATE CXIX.

**T**HIS design of a Chinese Shelf, I hope will afford some satisfaction to the beholders, if rightly executed. It is very light but strong, and will, if I am not mistaken, be allowed among the best that has ever been made. The fretwork at the ends is intended for doors ; A is the plan of the whole ; BB, &c. are the plans of bbb ; the scale is below the plans.

## PLATE CXX.

**T**HREE Candle-stands ; the stand B is composed of fretwork ; three of those are to be glued together to make the whole compleat. A is the plan of a ; the others need no farther explanation to a workman.

P L A T E



## P L A T E CXXI.

**T**HREE Candle-stands. These are all intended to hold a certain number of candles; as that on the left hand to hold seven; the middle stand to hold three at the sides, and a brass branch in the middle, on the top, with more; that on the right hand is for three brass branches, and one large one on the top. You have likewise a plan of the claws, with their projections. The heights are all fix'd, but may be made higher if requisite.

## P L A T E CXXII.

**T**HREE Candle-stands in a different taste; the heights are fixed, and the designs so plain, that little needs be said to a workman, and a gentleman wants no directions.

## P L A T E CXXIII.

**T**HREE designs of Stands, intended for carving, and nothing of directions can be said concerning them, as their being well executed depends on the judgment of the workman.

## P L A T E S CXXIV. and CXXV.

**S**IX different designs of Fire-Screens. Plate cxxiv. A and B, are two Fire-Screens, each with two leaves. The fretwork round the paper of each may be cut through; the other is a Screen upon a pillar and claw, to slide up and down at pleasure.

In Plate cxxv. the Screen at A is for two leaves, and will look very well when open. It will be best for burnished gold. The other two are on pillars and claws, and I flatter myself they are among the best of the sort.

## P L A T E S CXXVI. and CXXVII.

**P**LATE cxxvi. two designs of Horse Fire-Screens. These Screens are intended to slide up, out of the pillars that are on each side; A and B is the profile of the two different claws; the sizes are fix'd to the screens.

Plate cxxvii. is two other designs of Horse Fire-Screens; the carver must be the man to execute this sort of work. A and B is the profile of the claws.



## PLATES CXXVIII. and CXXIX.

**S**IX designs for Tea-Chests. AAA, &c. are the plans for them. All the scales are below the plans; the chest in plate cxxix. on the left hand, is intended to be made of silver, &c. and chased.

## PLATE CXXX.

**F**OUR plans or designs for Tea-Trays or Voiders, with a proper fret annexed to each plan.

## PLATES CXXXI. and CXXXII.

**P**LA TE cxxxI. is three Brackets for Bustos, &c. AAA are the plans of each.

Plate cxxxII. is three other Brackets for the same use; the small ones below are made out of thin wood; an half one is fastened to the back, and projects to the front of the shelf, as that on the left hand.

## PLATES CXXXIII. and CXXXIV.

**P**LA TE cxxxIII. is three different designs of Brackets for marble Slabs; A and B the ornaments for the front rails. Plate cxxxIV. is three other designs for marble Slabs; A is a front rail that will serve for both tables.

## PLATES CXXXV. and CXXXVI.

**P**LA TE cxxxv. is two designs of Clock-cases; that on the right hand has terms up the middle part; A is the plan of the body part; ee is the plan of the terms at the corners; B is the plan of the head; c is the vase at top; D is the projection of the cornice; that on the left hand has an ornament upon the door; A is the plan of the body part; B is the plan of the head; c the projection of the cornice; and b the column. Plate cxxxvi. is two other designs of the same kind; the one has Gothic columns up the corners, with a commode pedestal; the body part of the other, is in the manner of a term; their plans are below the designs.



## P L A T E CXXXVII.

**T**WO designs of Table Clock-cases; the scales and half-plans are fixed below; A is the plan of the top above the moulding; B is the plan of the body of the case; E E is the ornament down the cants; c the base at the bottom, and D the plan of the cornice.

## P L A T E CXXXVIII.

**T**WO designs of Table Clock-cases, with the scale, and half the plans of both; that on the right hand has terms, or an attic story above the columns; c is its plan; D is the plan of the base; A is the projection of the cornice; ef is the plan of the columns at the corners. That on the left hand, especially, will, I hope, give great pleasure to the purchaser, and if executed by a fine workman, will make the desired appearance. The ornament that goes round the glass is intended to open, or be for the door; c is its plan; B the projection of the base; A is the plan of the cornice; ef is the plan of the columns. You have the scale they were drawn by.

## P L A T E S CXXXIX. and CXL.

**P**LA TE CXXXIX. is six different designs of Bed-cornices. Plate CXL. is four different designs of Gerandoles to hold candles, very proper for illuminating of rooms, &c.

P L A T E S CXLI. CXLII. CXLIII. CXLIV.  
CXLV. CXLVI. and CXLVII.

**A**RE all different designs of Pier-Glass Frames, and other ornaments, which I hope will give satisfaction to those who have them made.

## P L A T E CXLVIII.

**F**OUR designs of Slab Frames, which I refer to the taste and judgment of the skillful workman.



# P L A T E CXLIX.

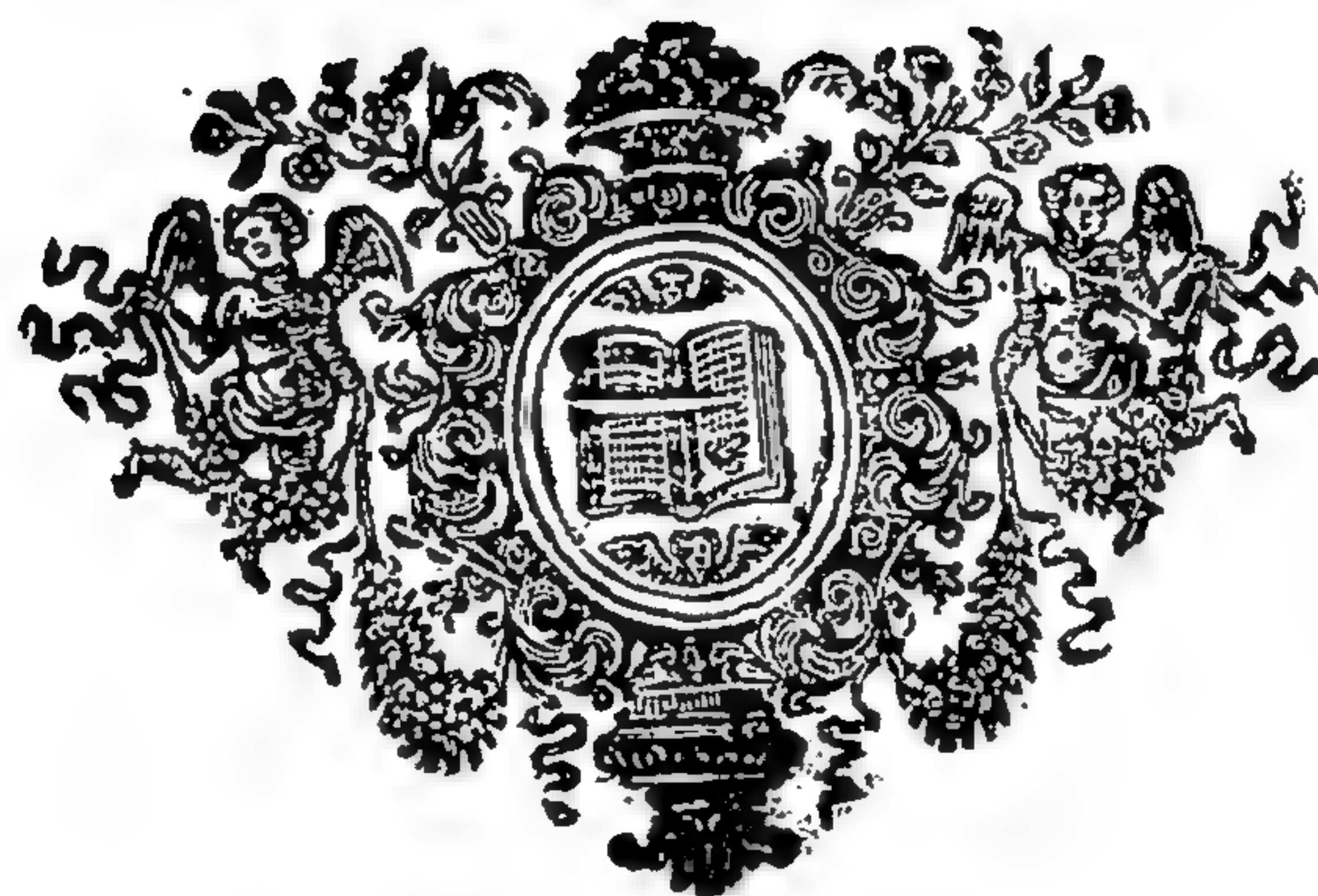
**E**IGHT different designs of Shields, very proper for the openings of pediments, &c.

P L A T E S CL. CLI. CLII. CLIII. CLIV.  
CLV. and CLVI.

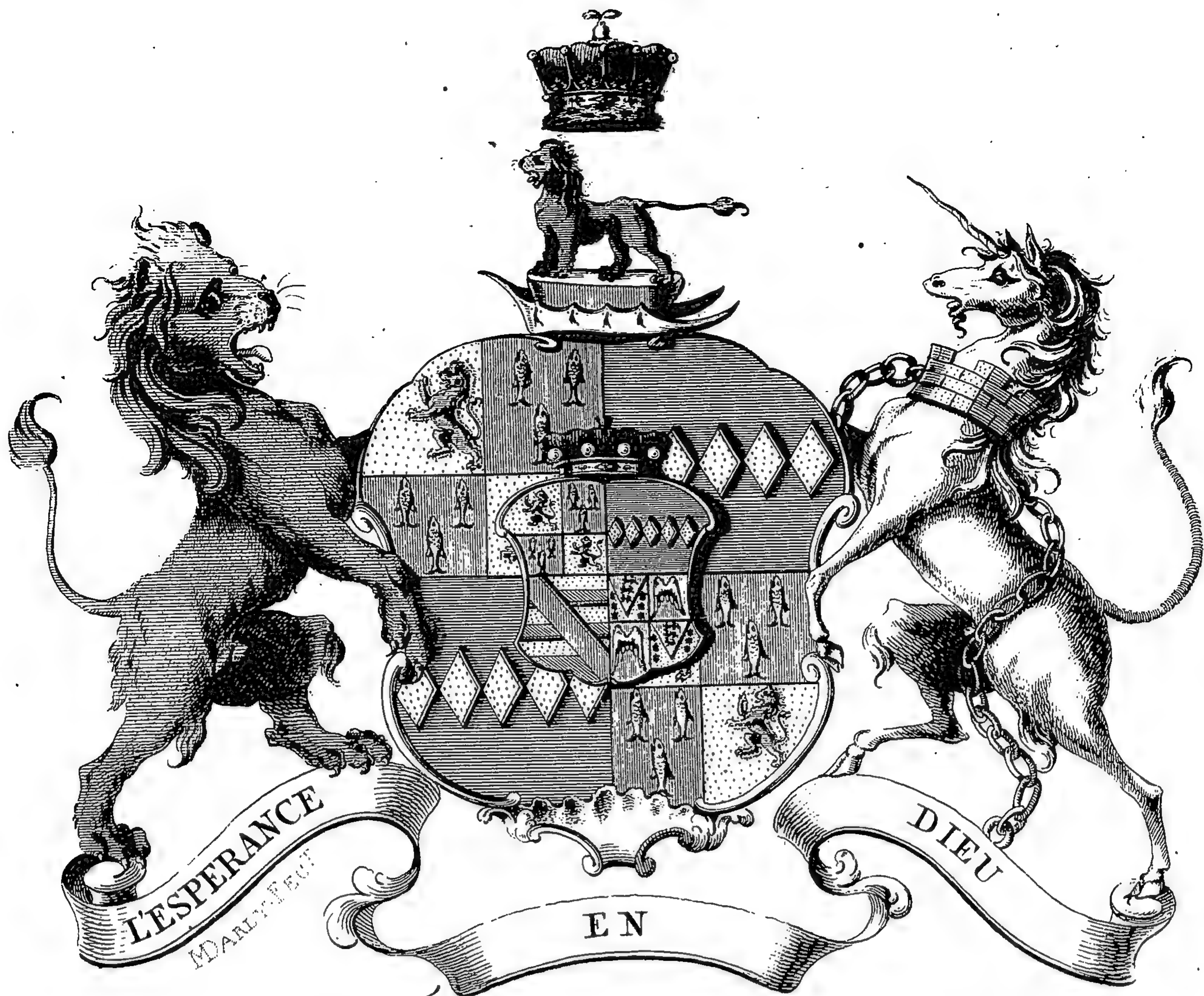
**A** Great variety of different Frets, very proper for ornaments in the cabinet and chair branches, and may be very useful in other arts.

P L A T E S CLVII. CLVIII. CLIX. and CLX.

**A** Variety of Chinese railing, very proper for gardens and other places, and may be converted (by the ingenious workman) to other uses.







*To the Right Honourable*

**H U G H**

**Earl of Northumberland,**

*Baron Warkworth of Warkworth Castle,*

**Lord Lieutenant.**

*And Custos Rotulorum of the County of Northumberland,*

*And one of the LORDS of the Bed Chamber to his M A J E S T Y. &c.*

*My Lord Your intimate acquaintance with all those Arts & Sciences, that tend to perfect or adorn life, and your well known disposition to promote them give the following Designs a natural claim to your protection, they are therefore with great respect laid at your feet by—*

*My Lord—Your Lordships most Humble*

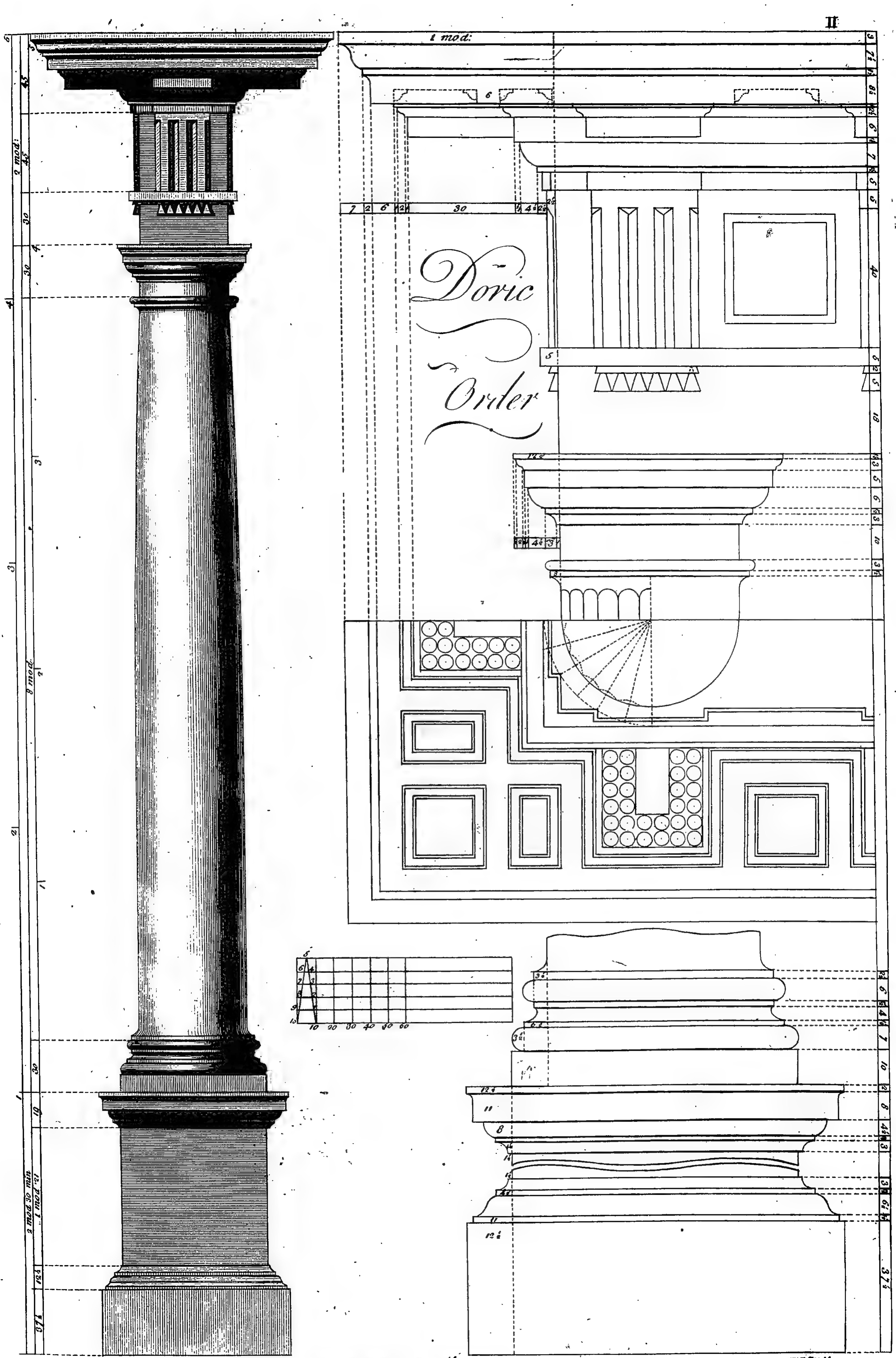
*and obedient Servant—*

*Thomas Chippendale.*

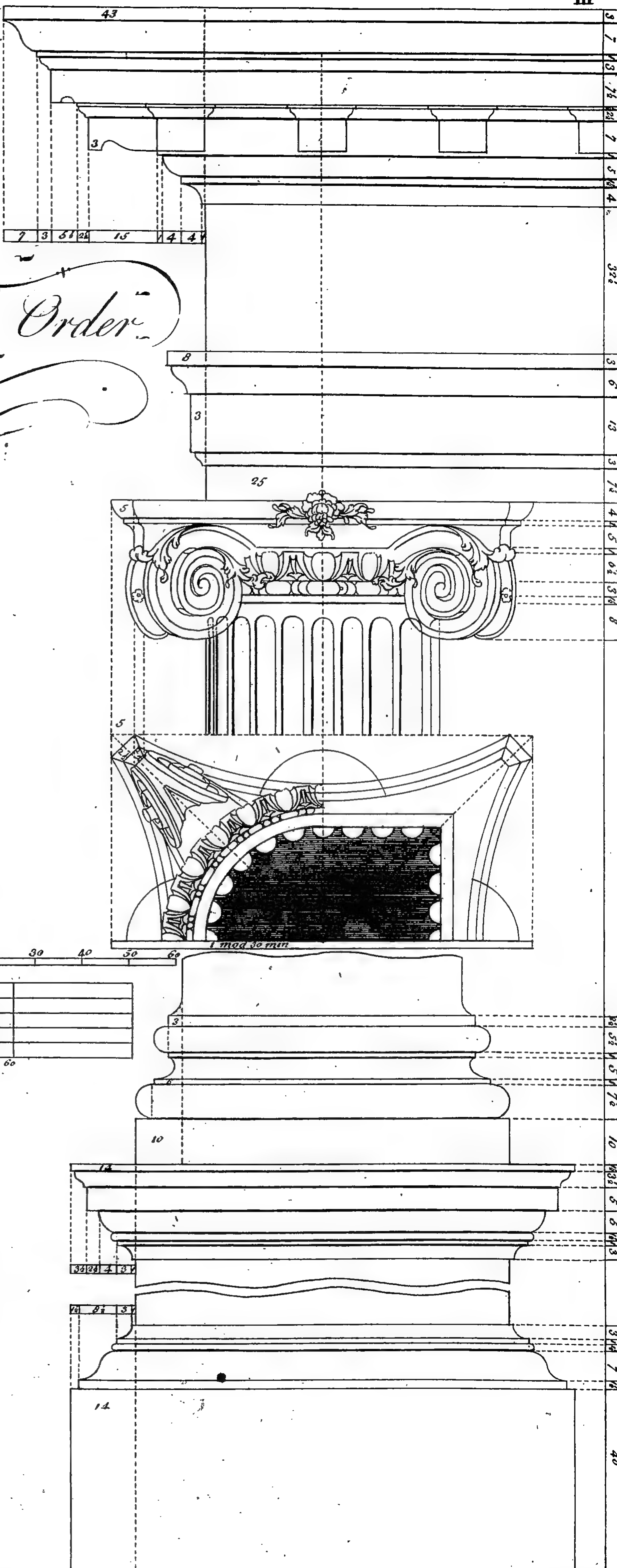
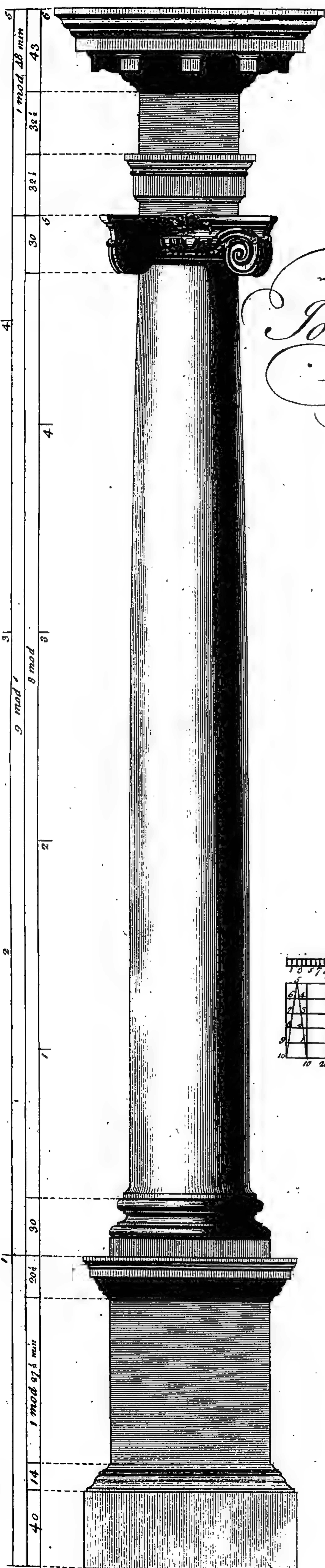






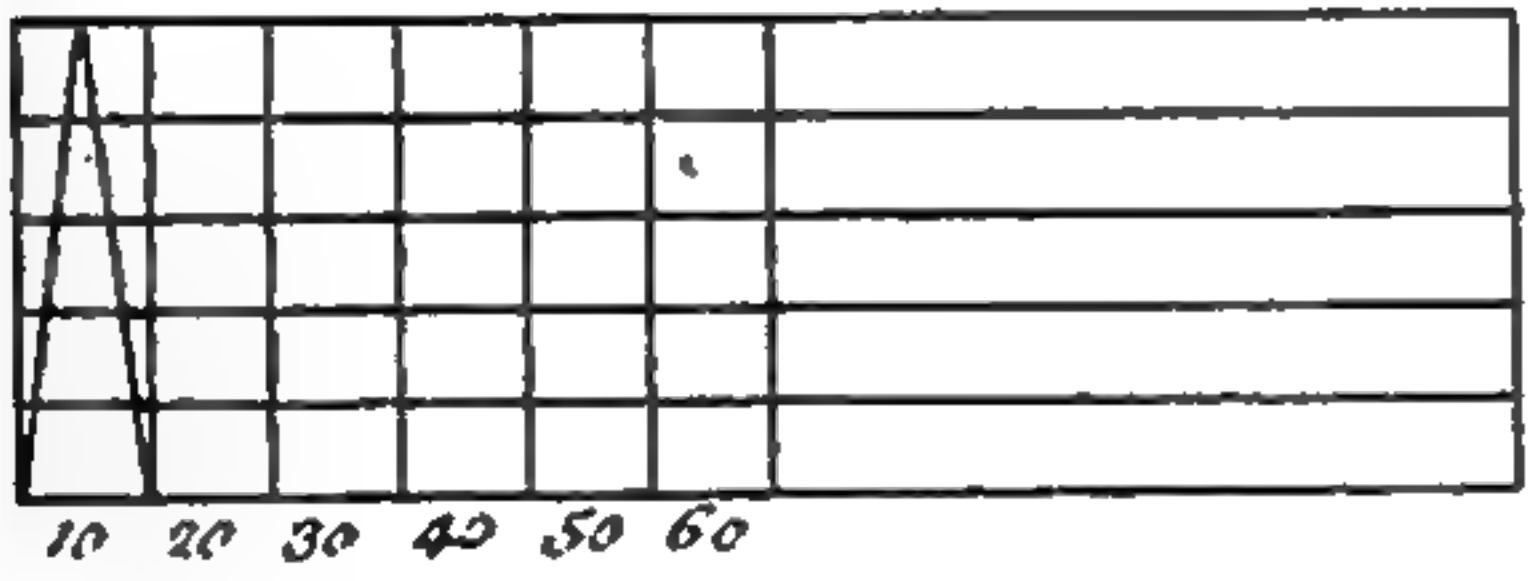
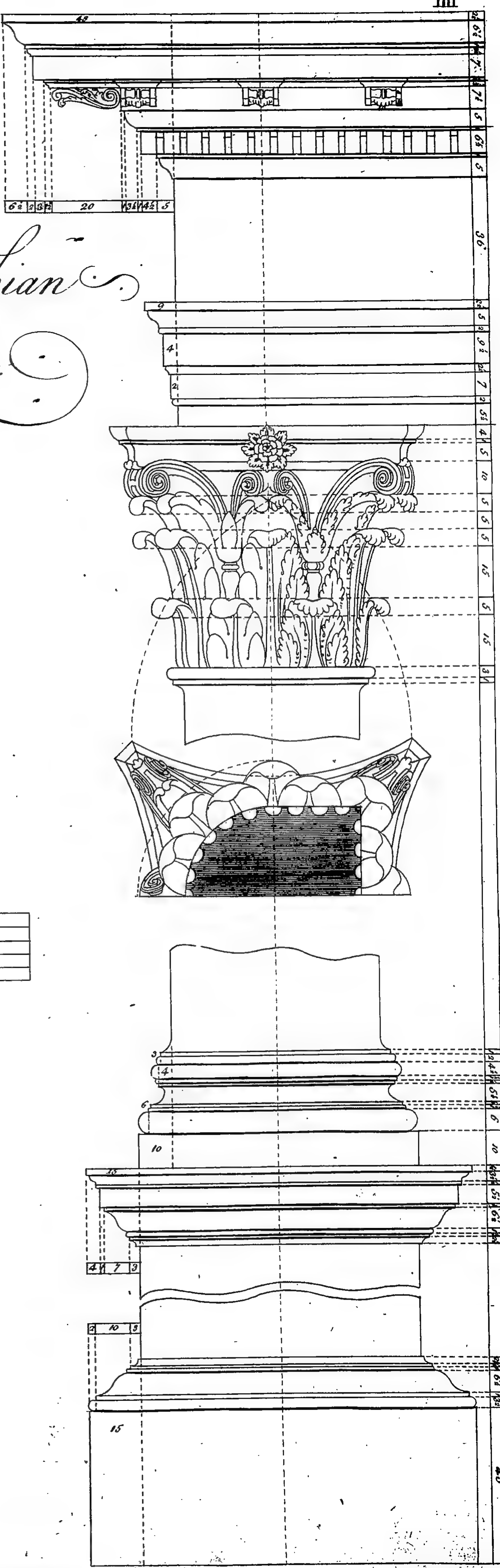
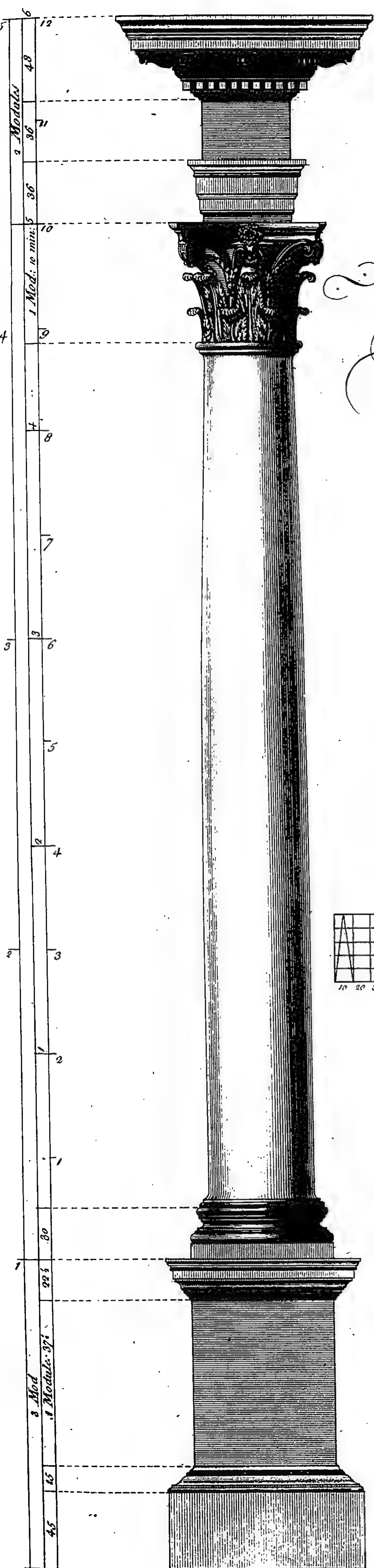




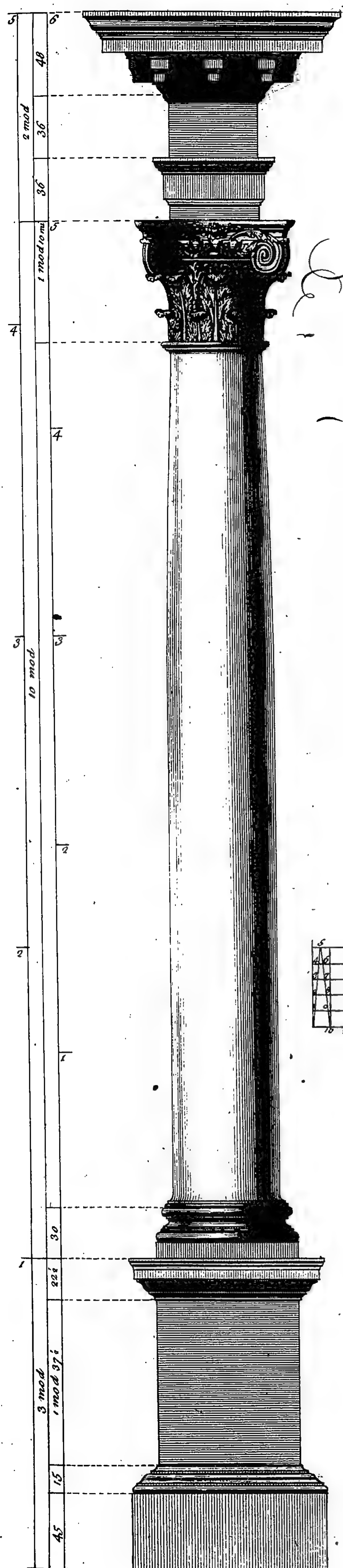




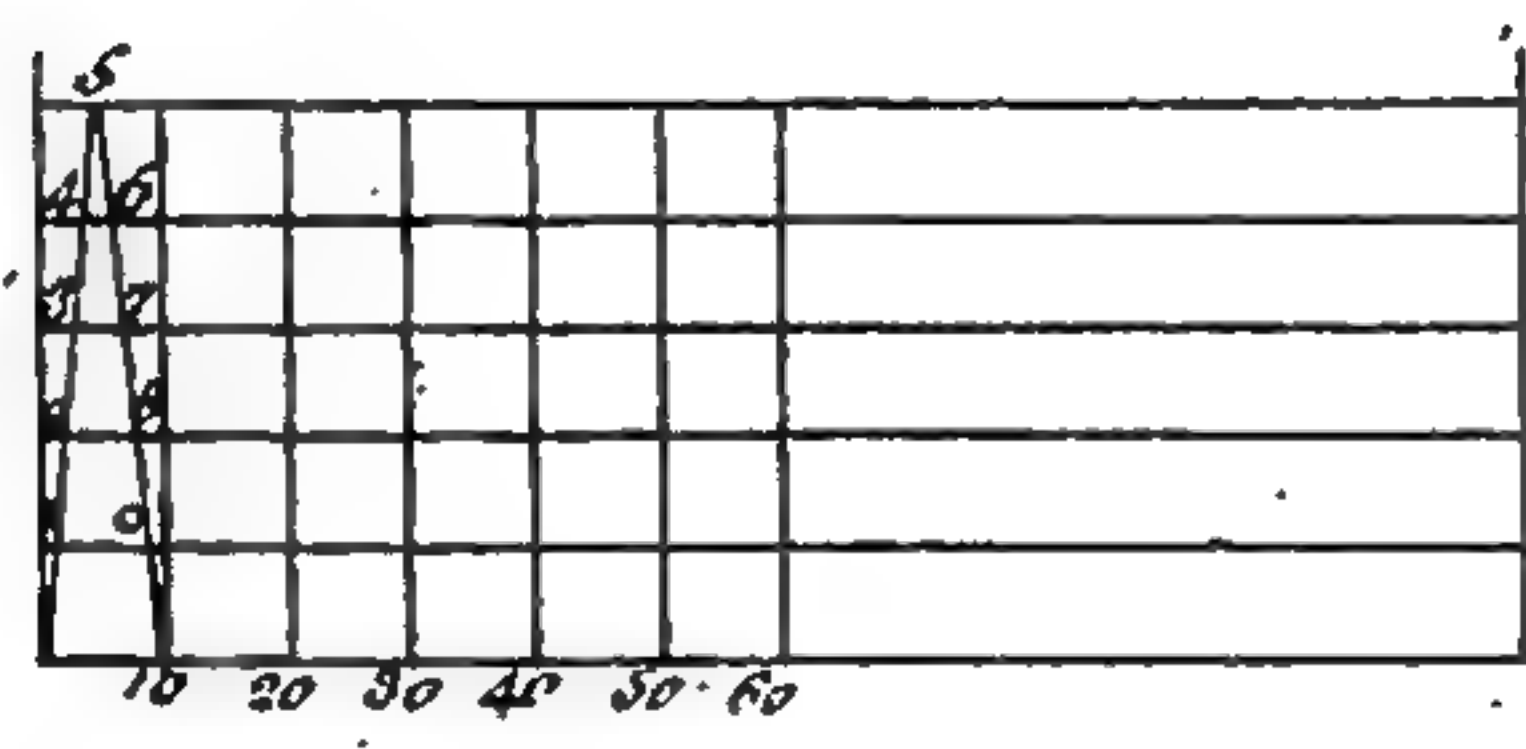
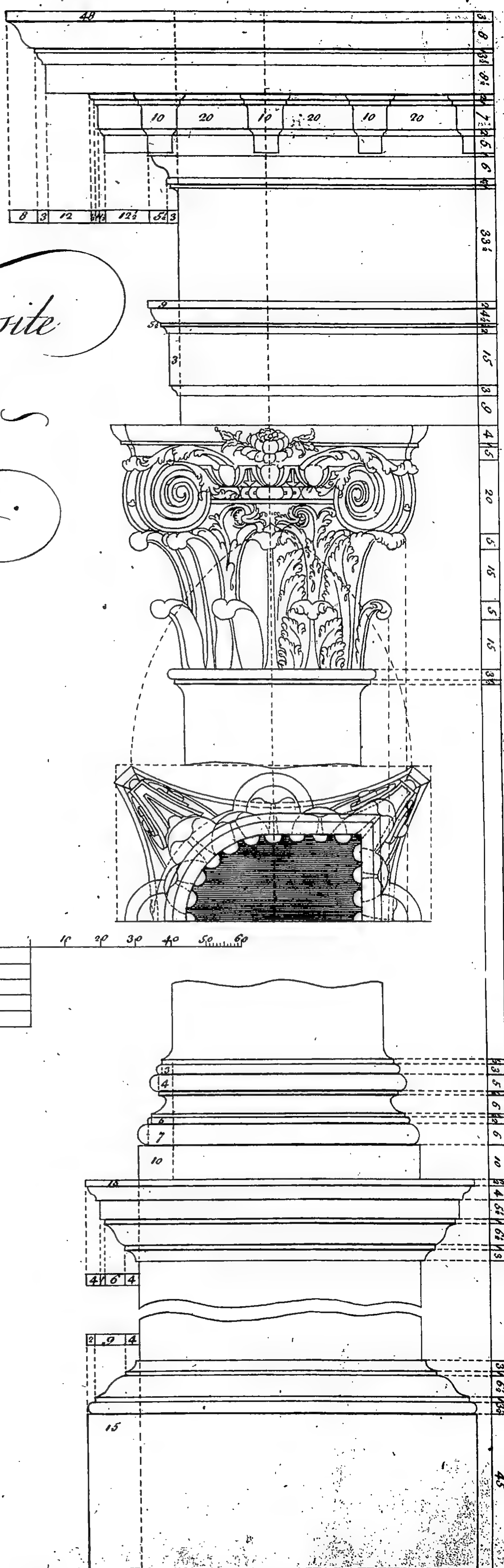
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Order.



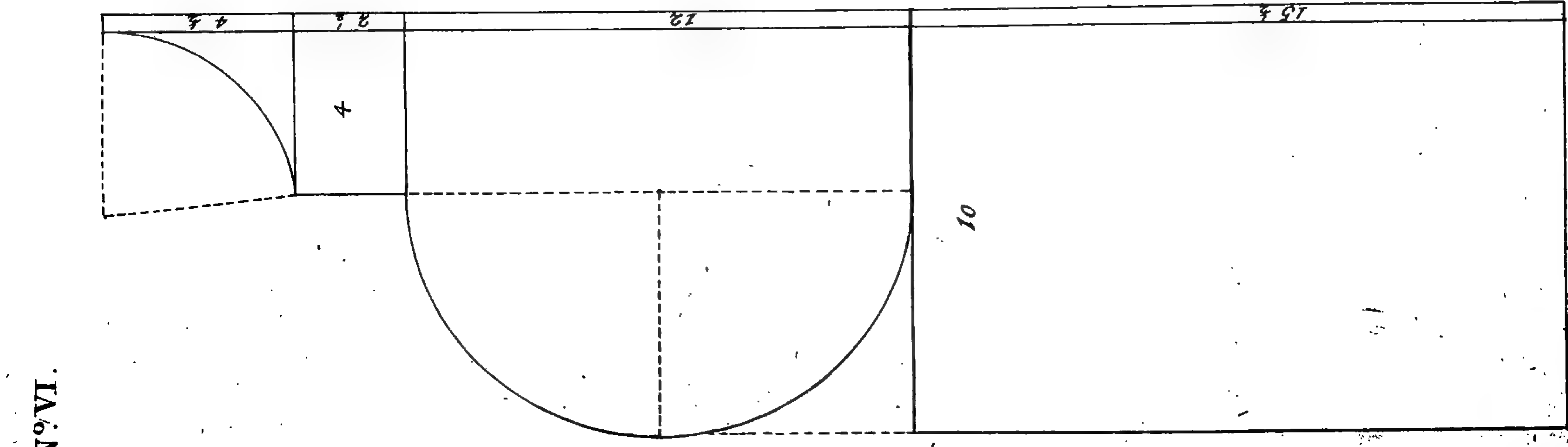




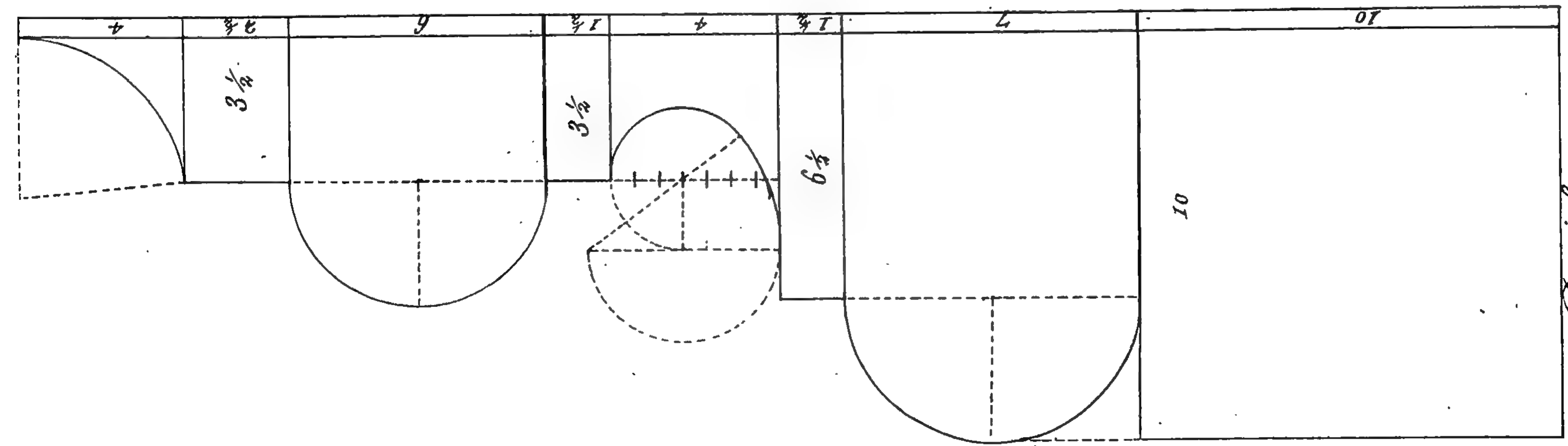
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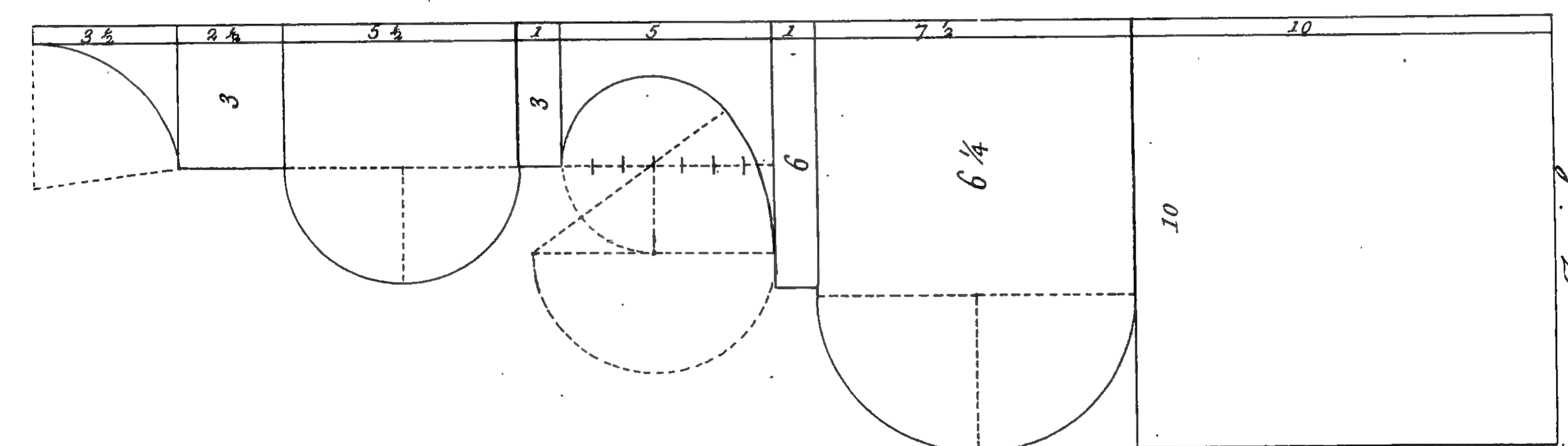




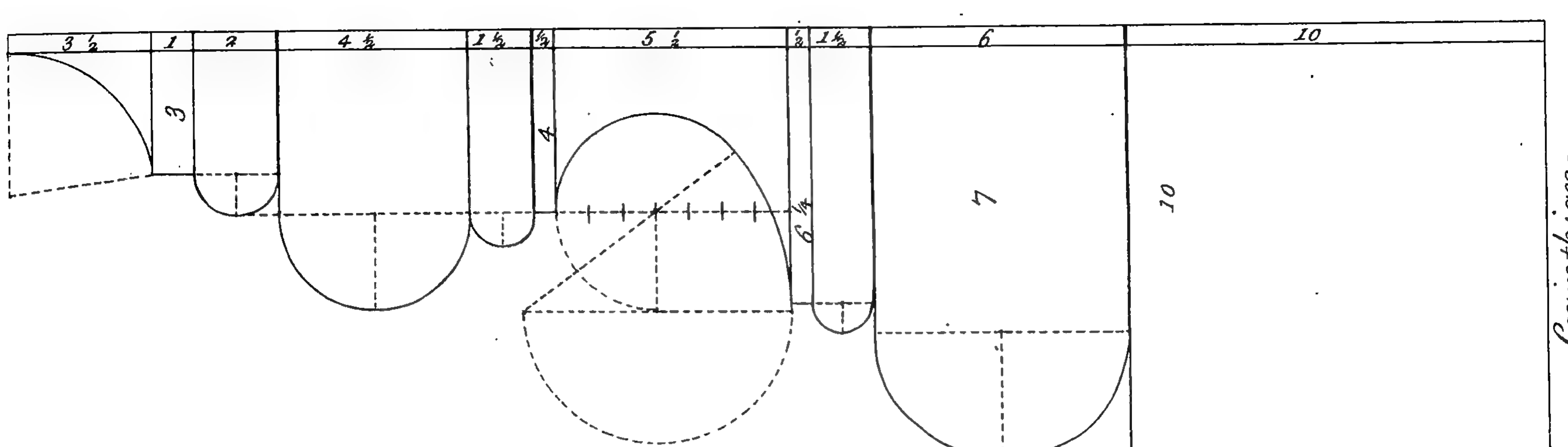
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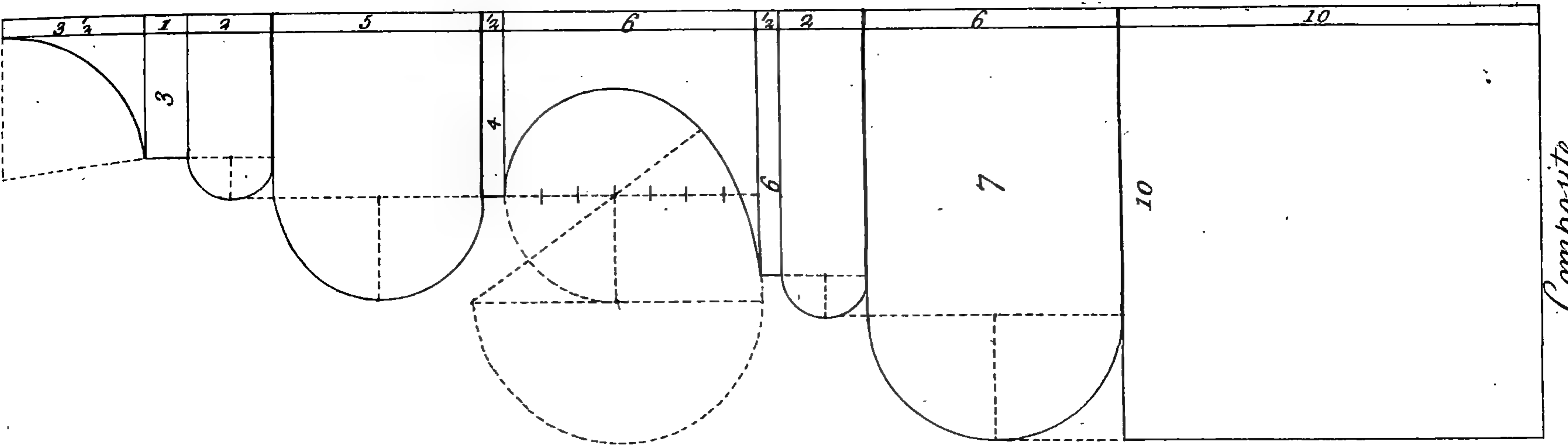
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Ionic

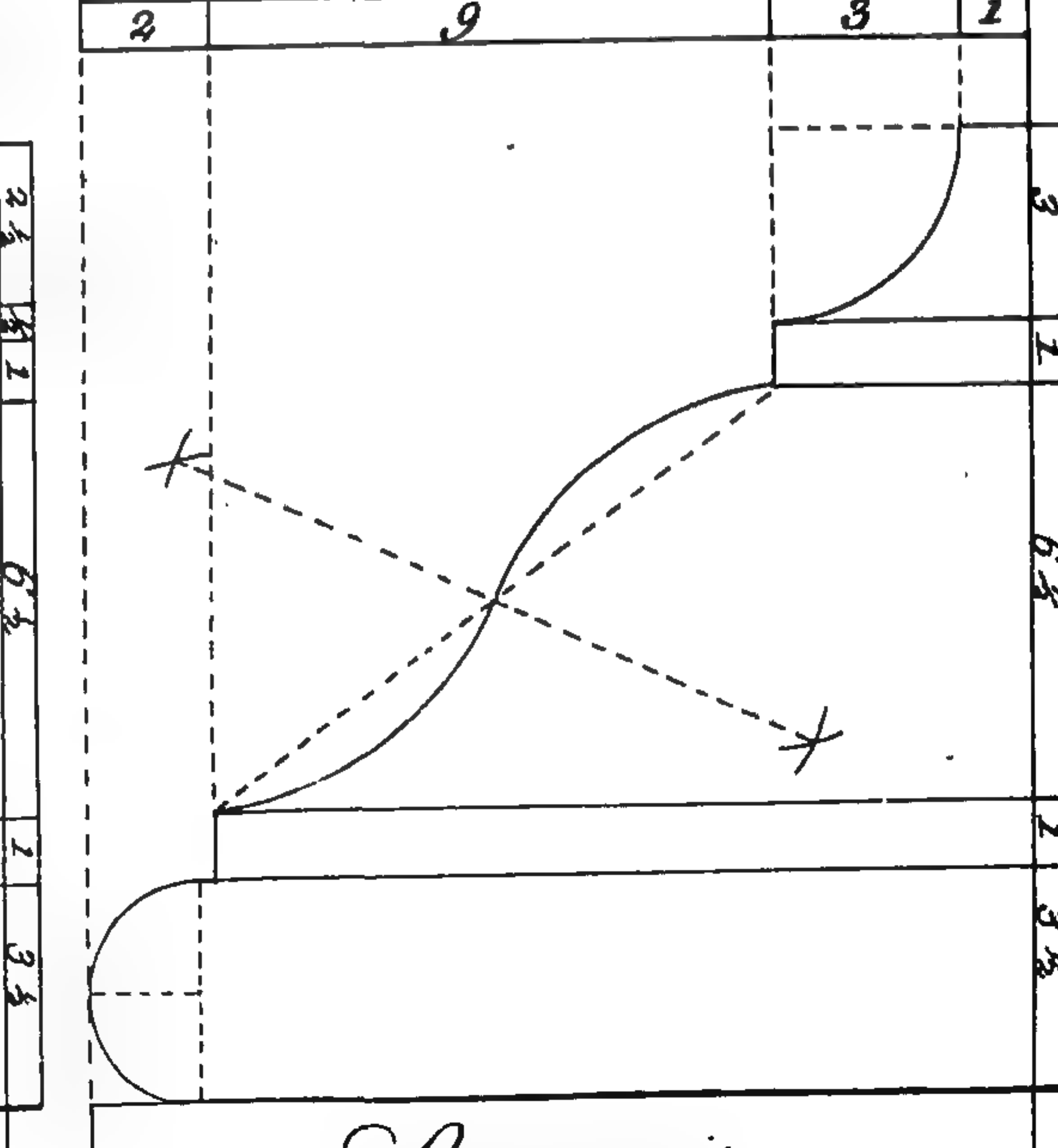
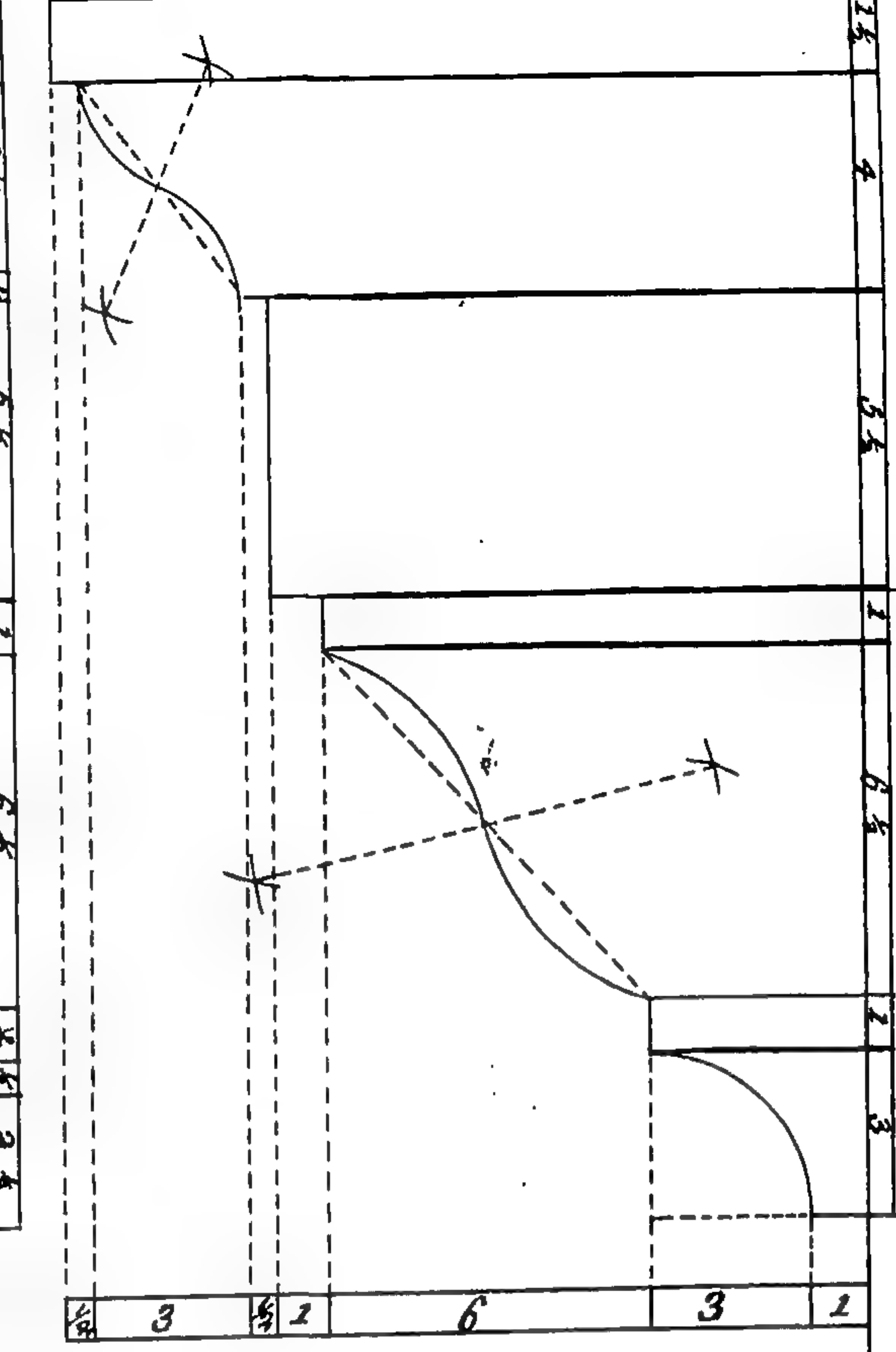
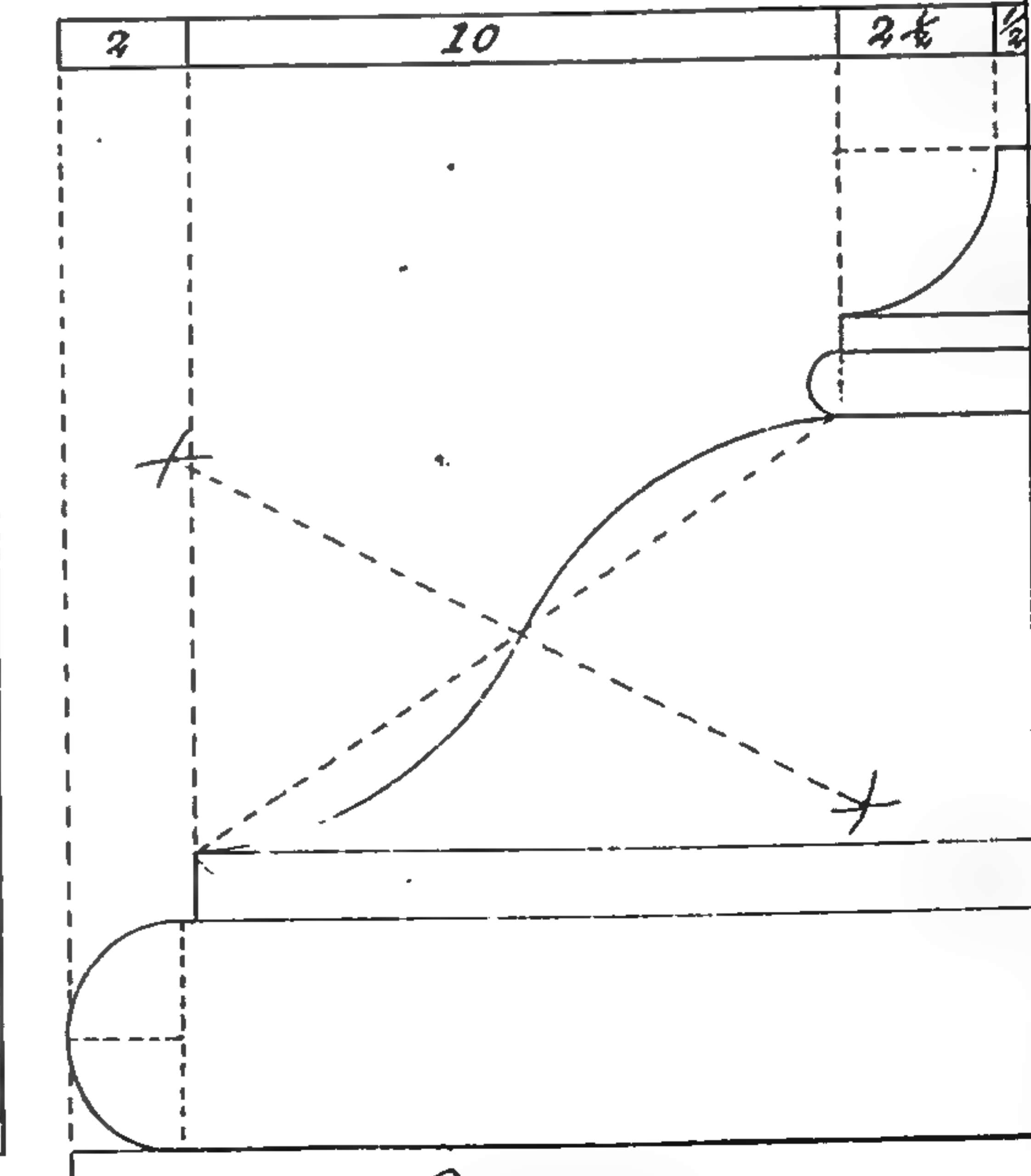
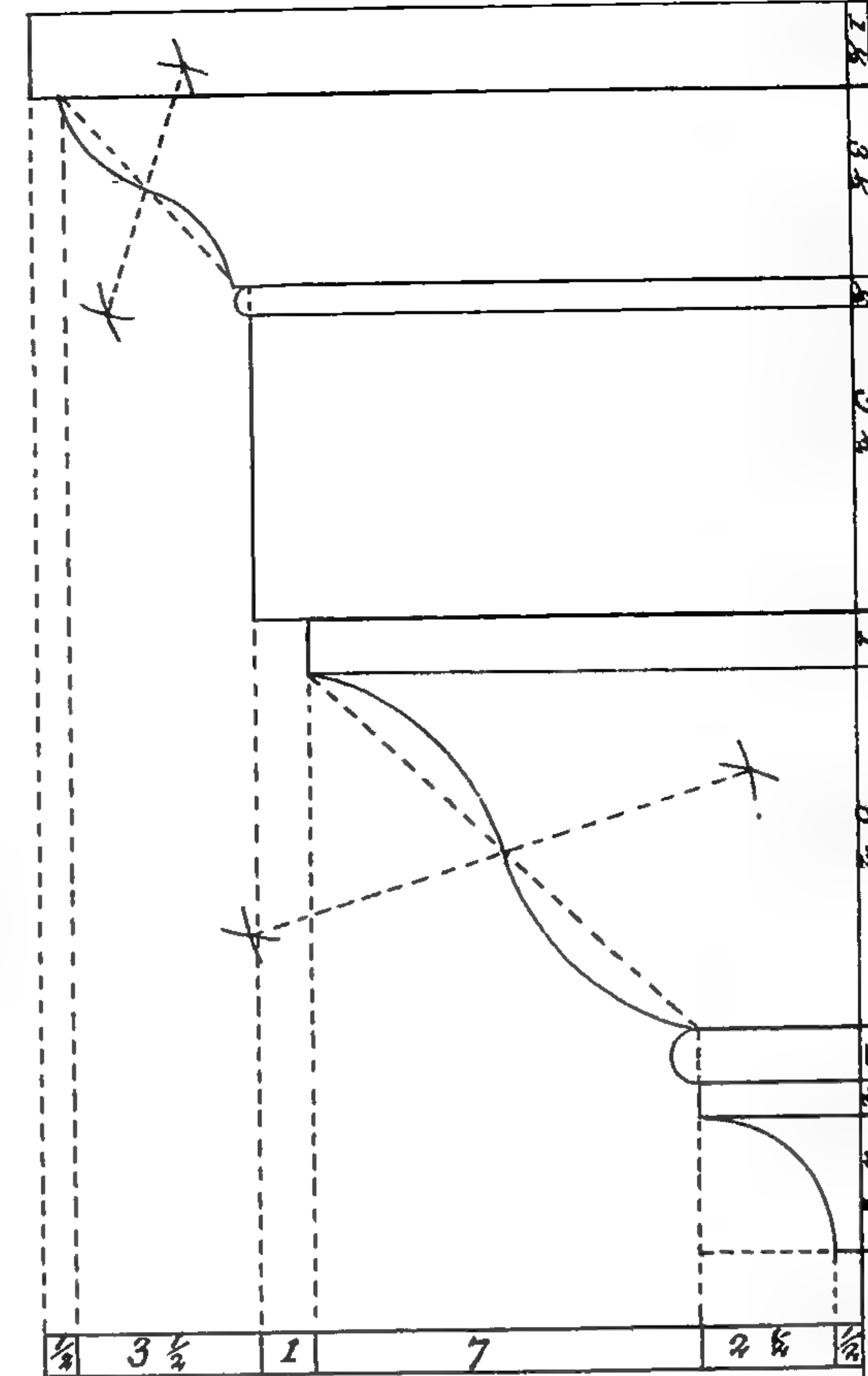
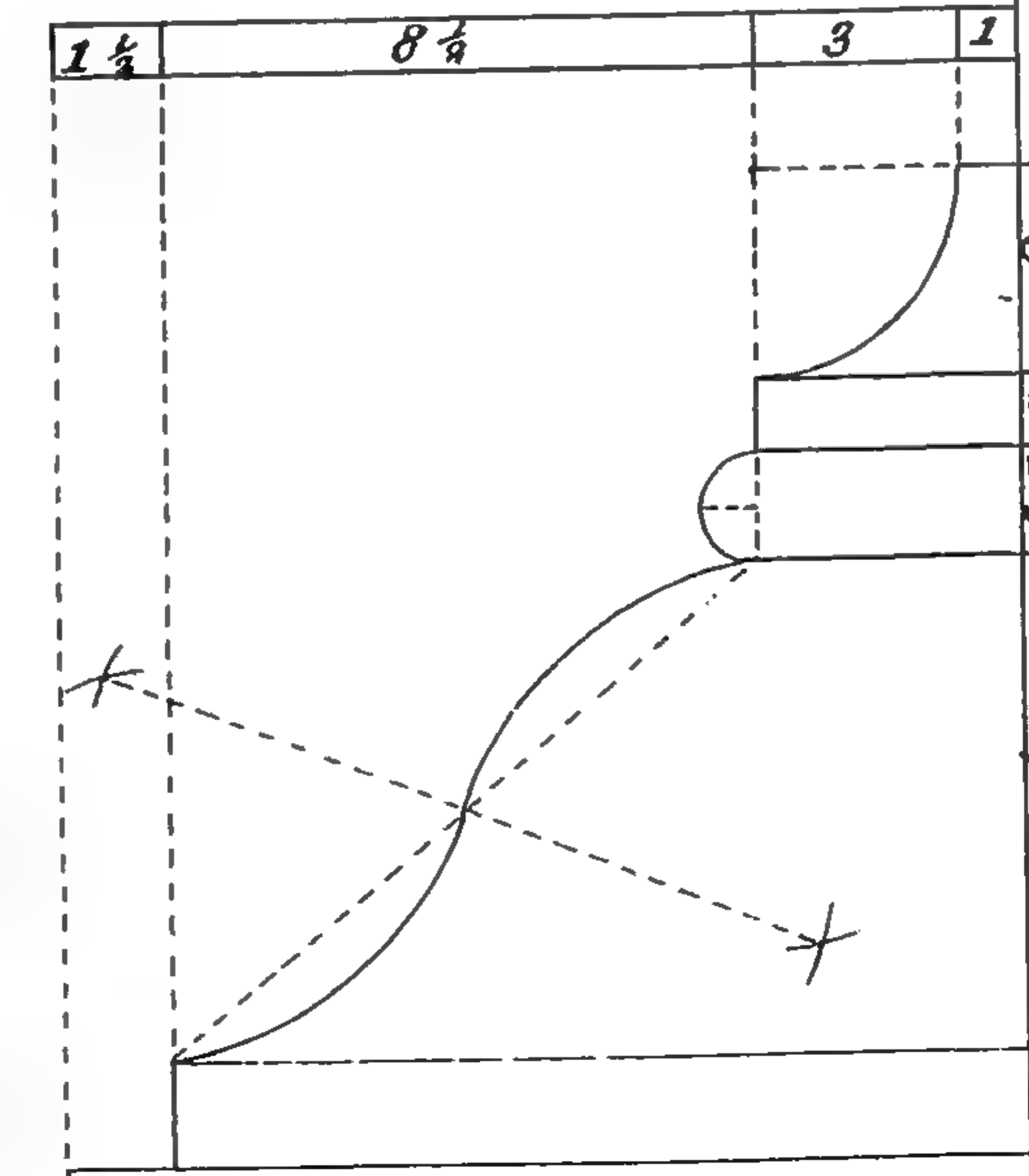
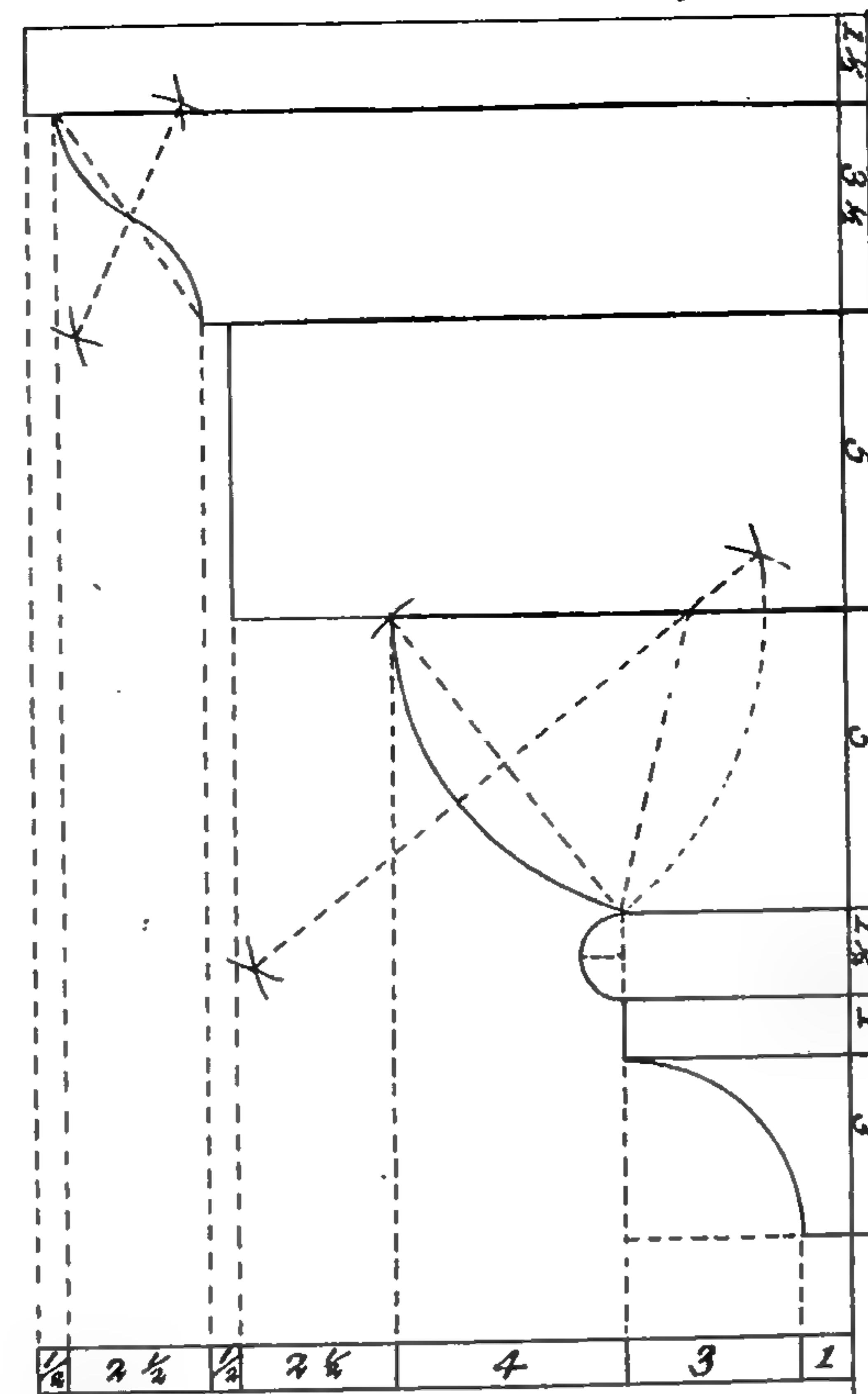
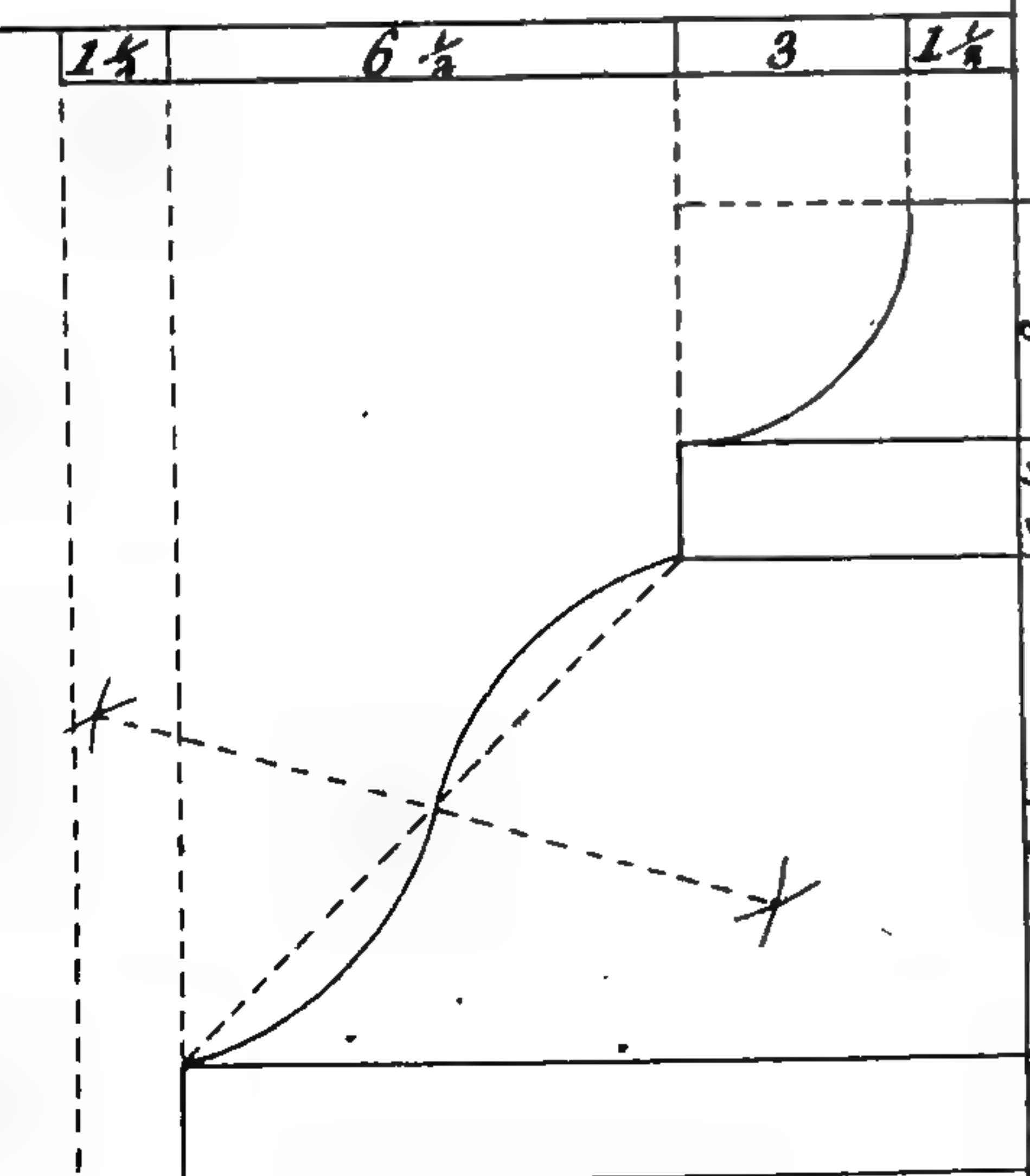
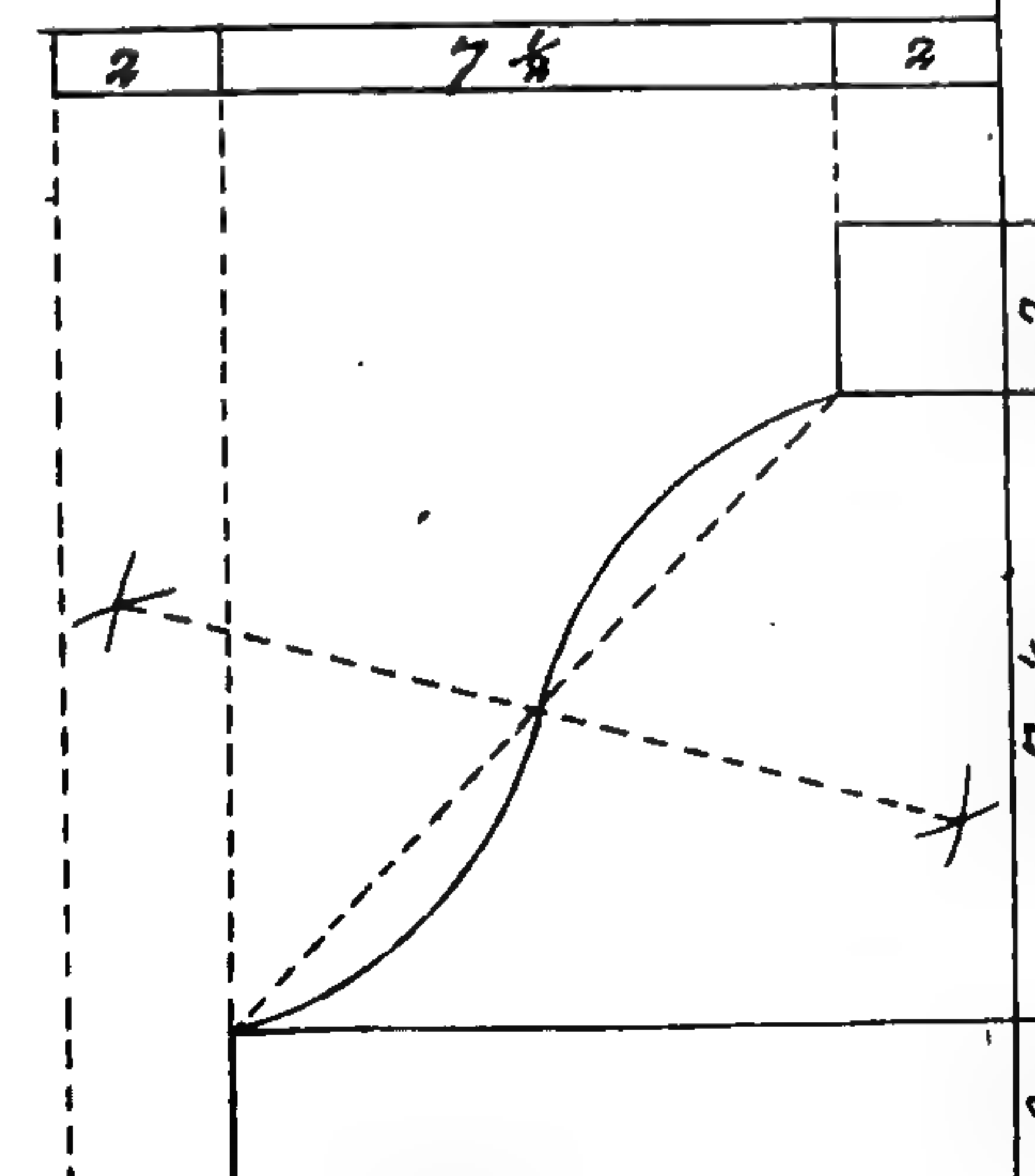
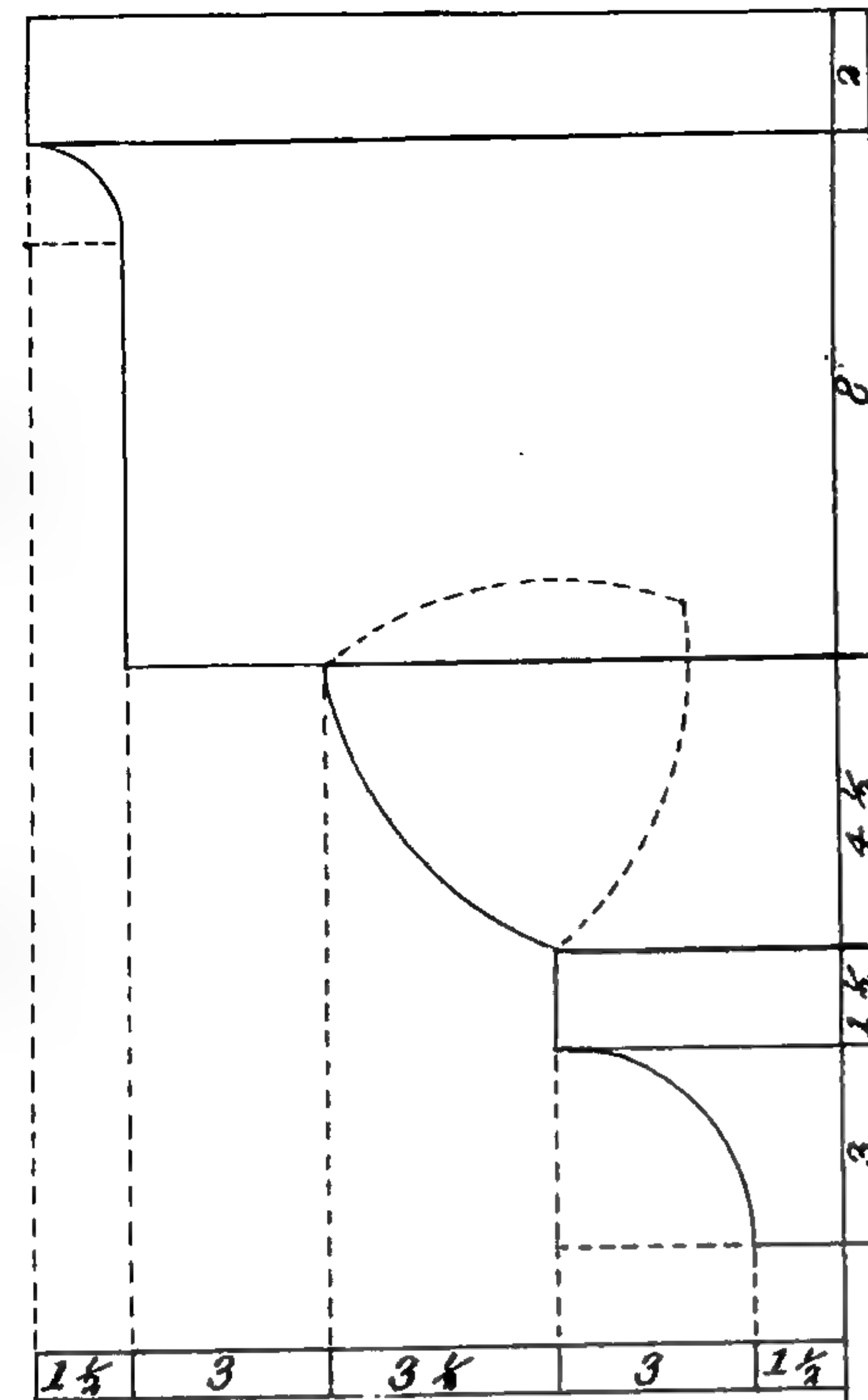
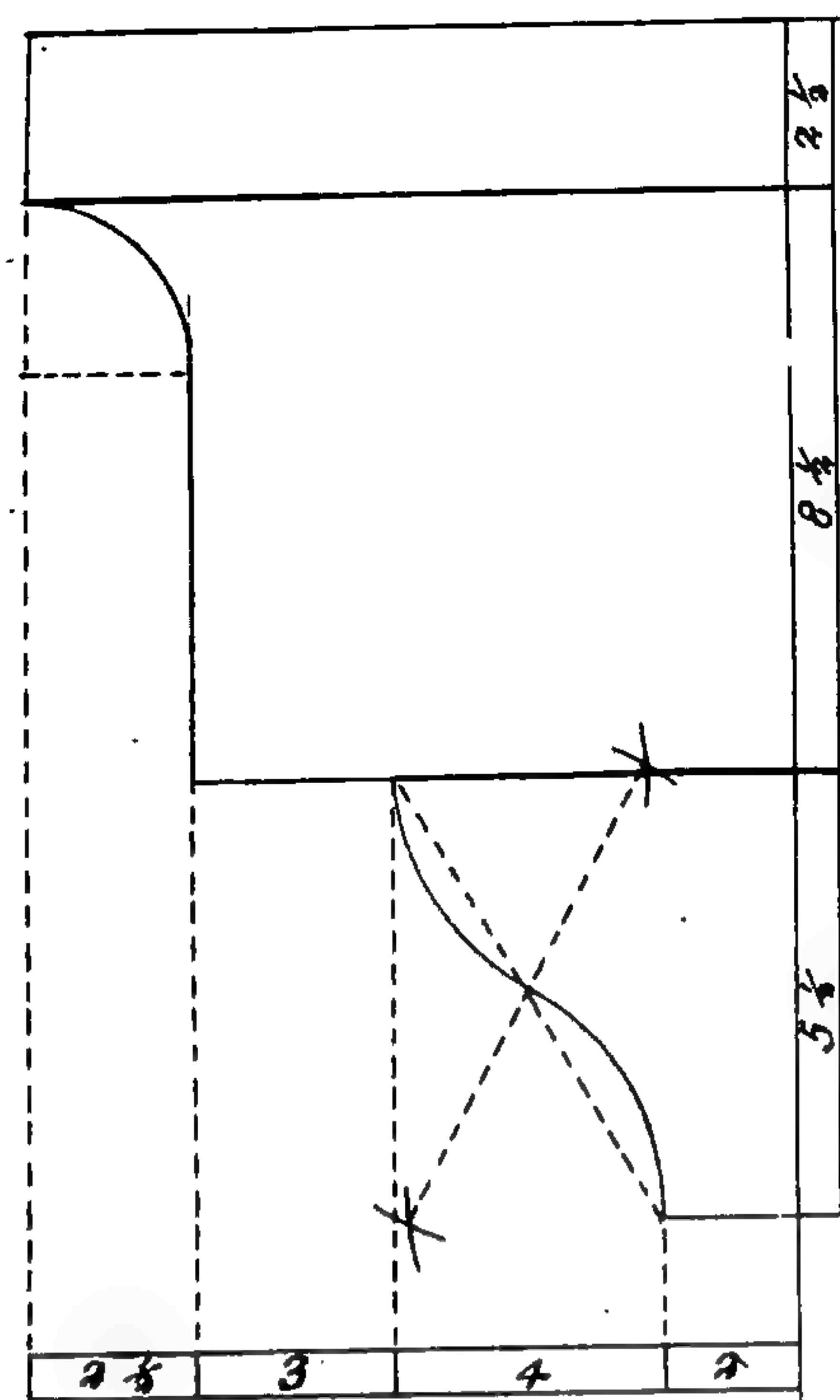


Corinthian



Composite





Tuscan

Doric

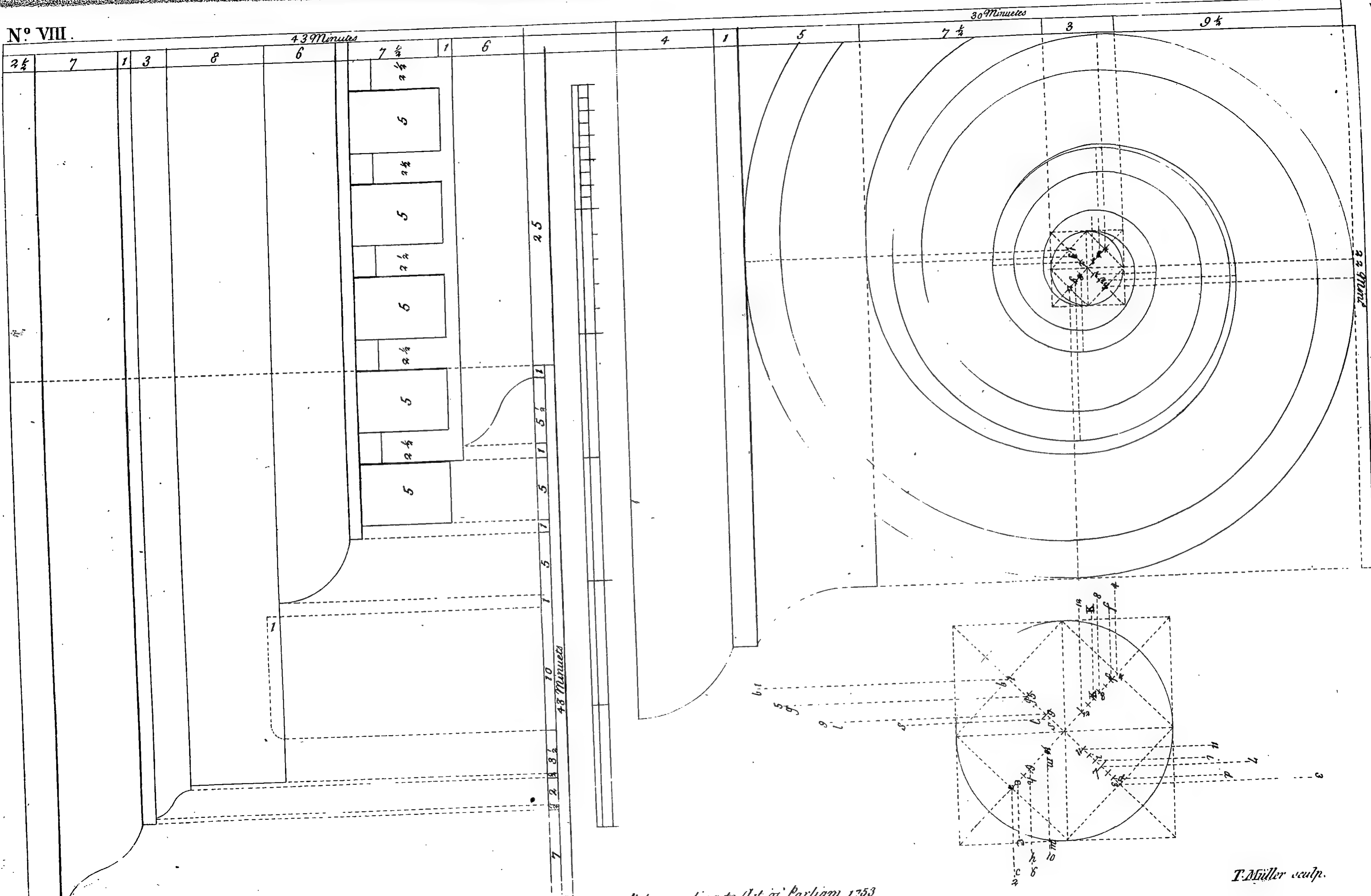
Ionian

Corinthian

Composite



N.º VIII.



*T. hippendale inv. et del.*

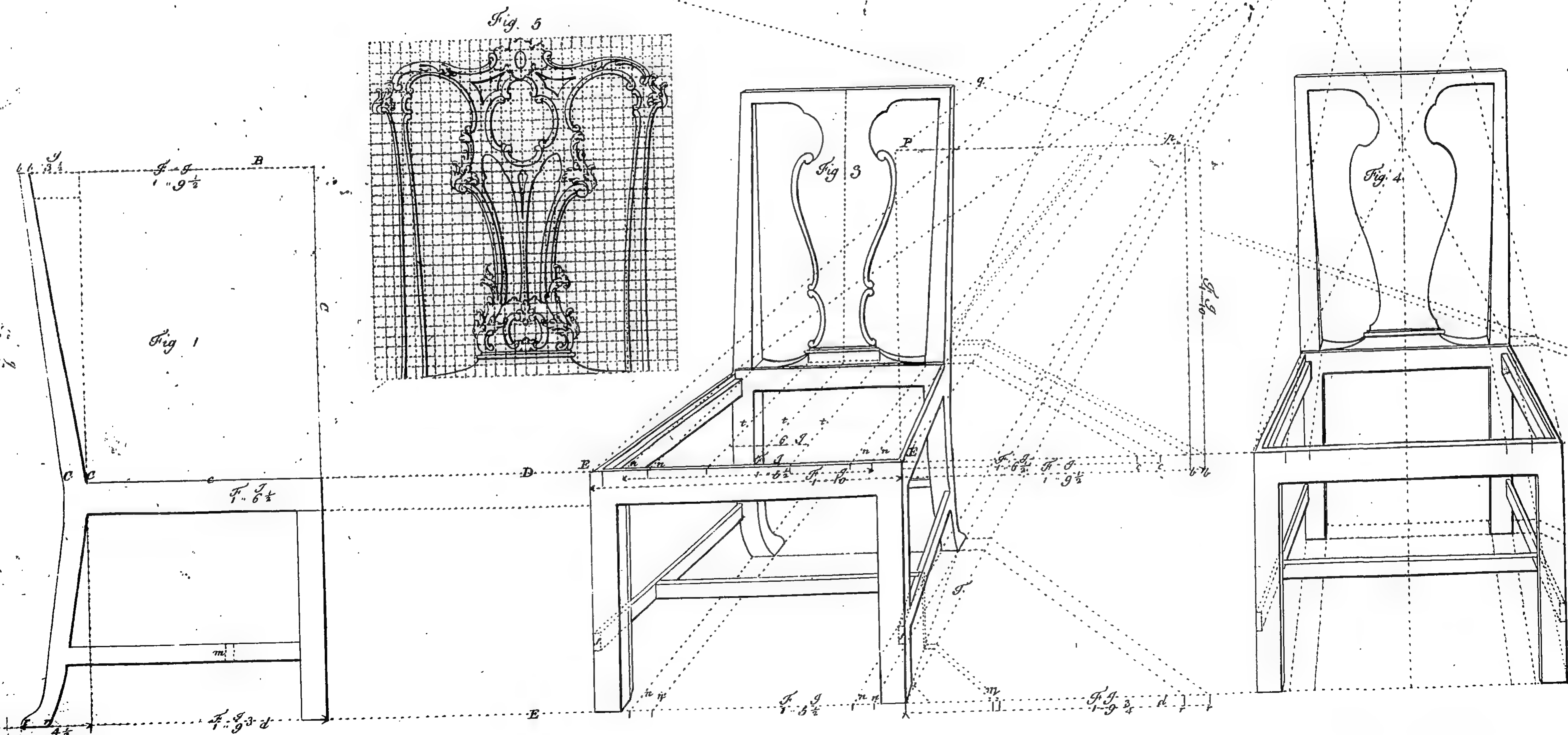
*Pub. according to Act of Parliam. 1753*

*T. Müller sculp.*



N<sup>o</sup> IX

# Chairs in Perspective



T. Chippendale inv. et del.

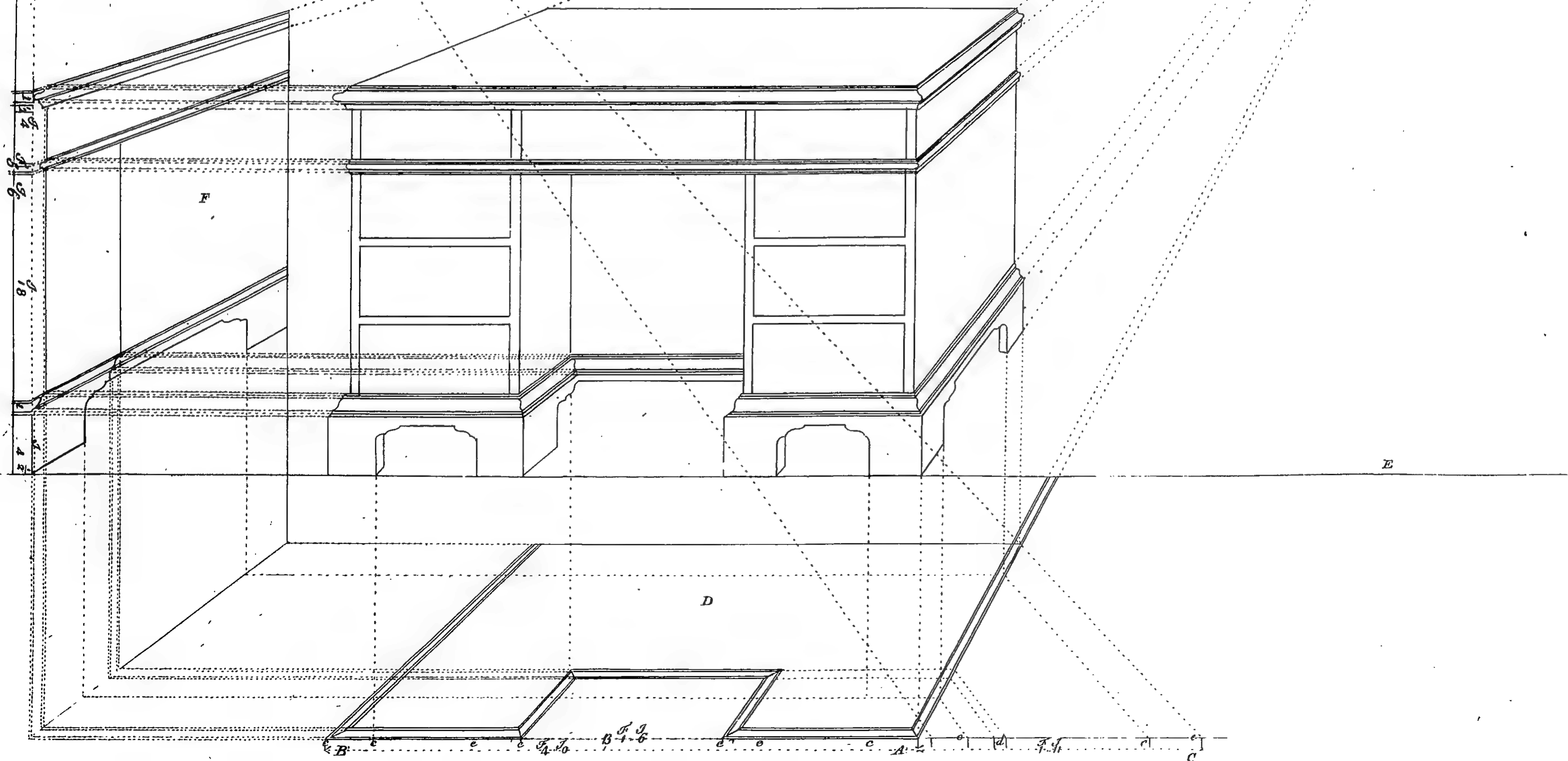
Published according to Act of Parliament

M. Darby Sculp



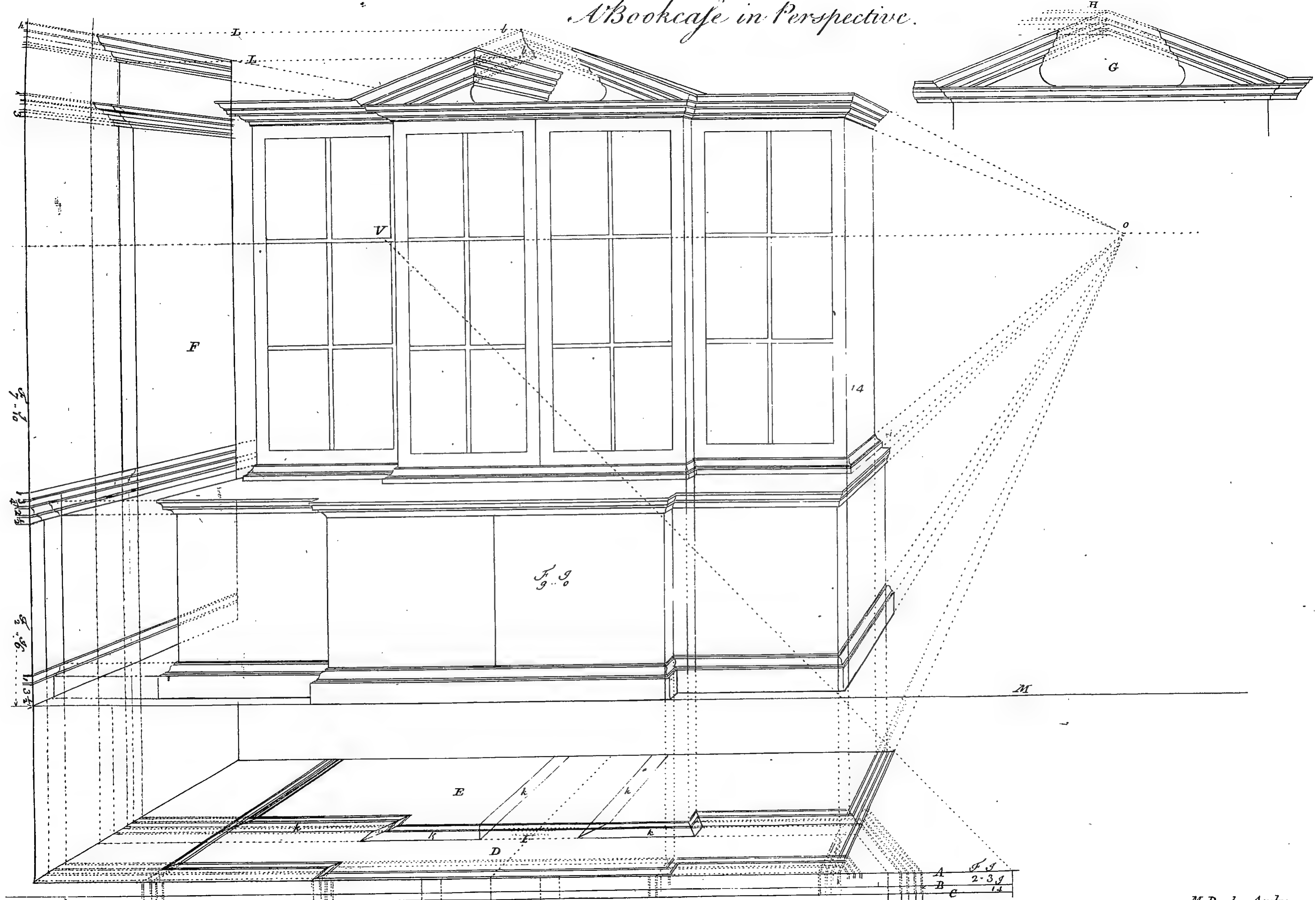
N<sup>o</sup> X.

*A Dressing Table in Perspective.*





A Bookcase in Perspective.

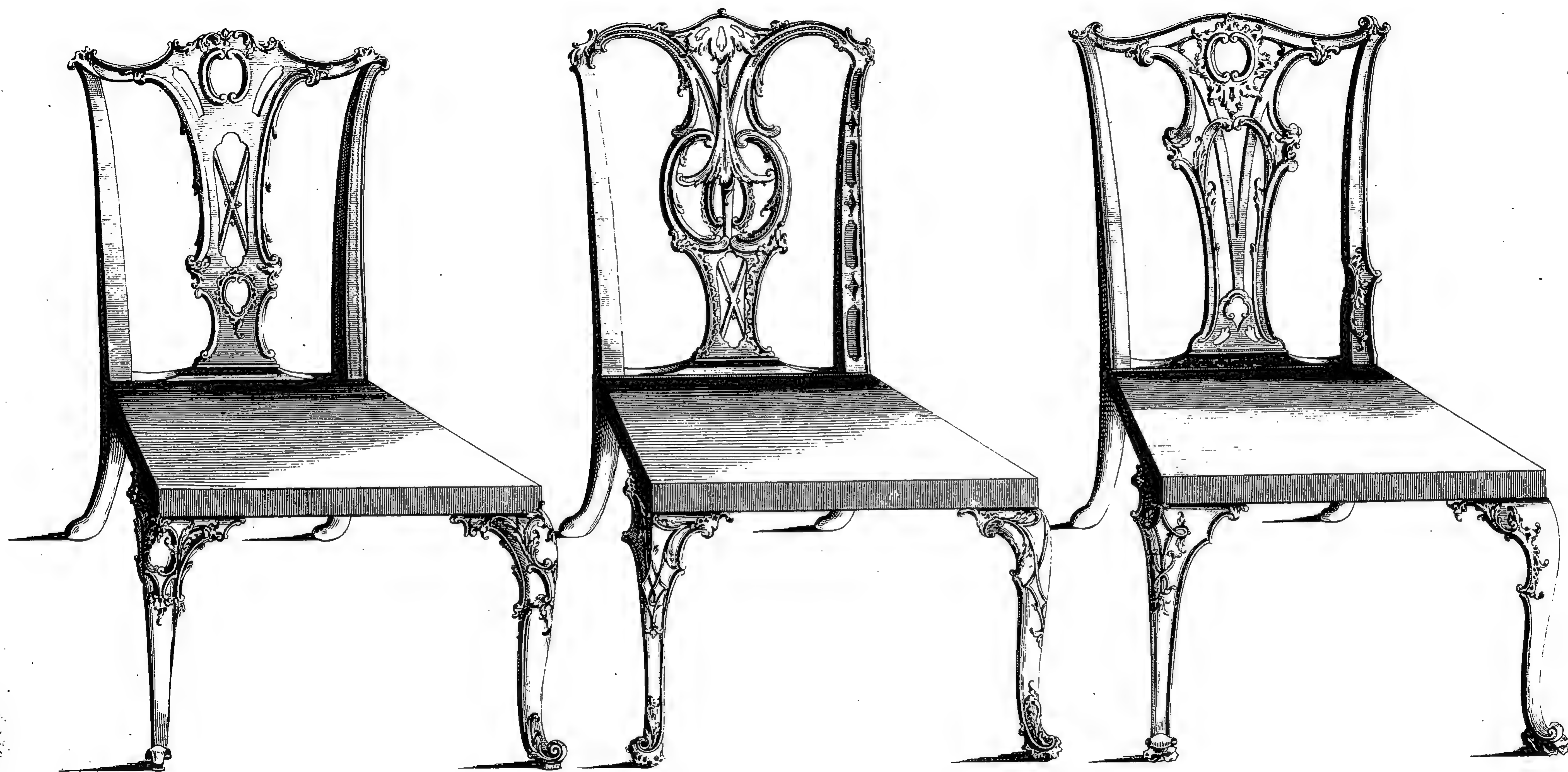








*Chairs.*

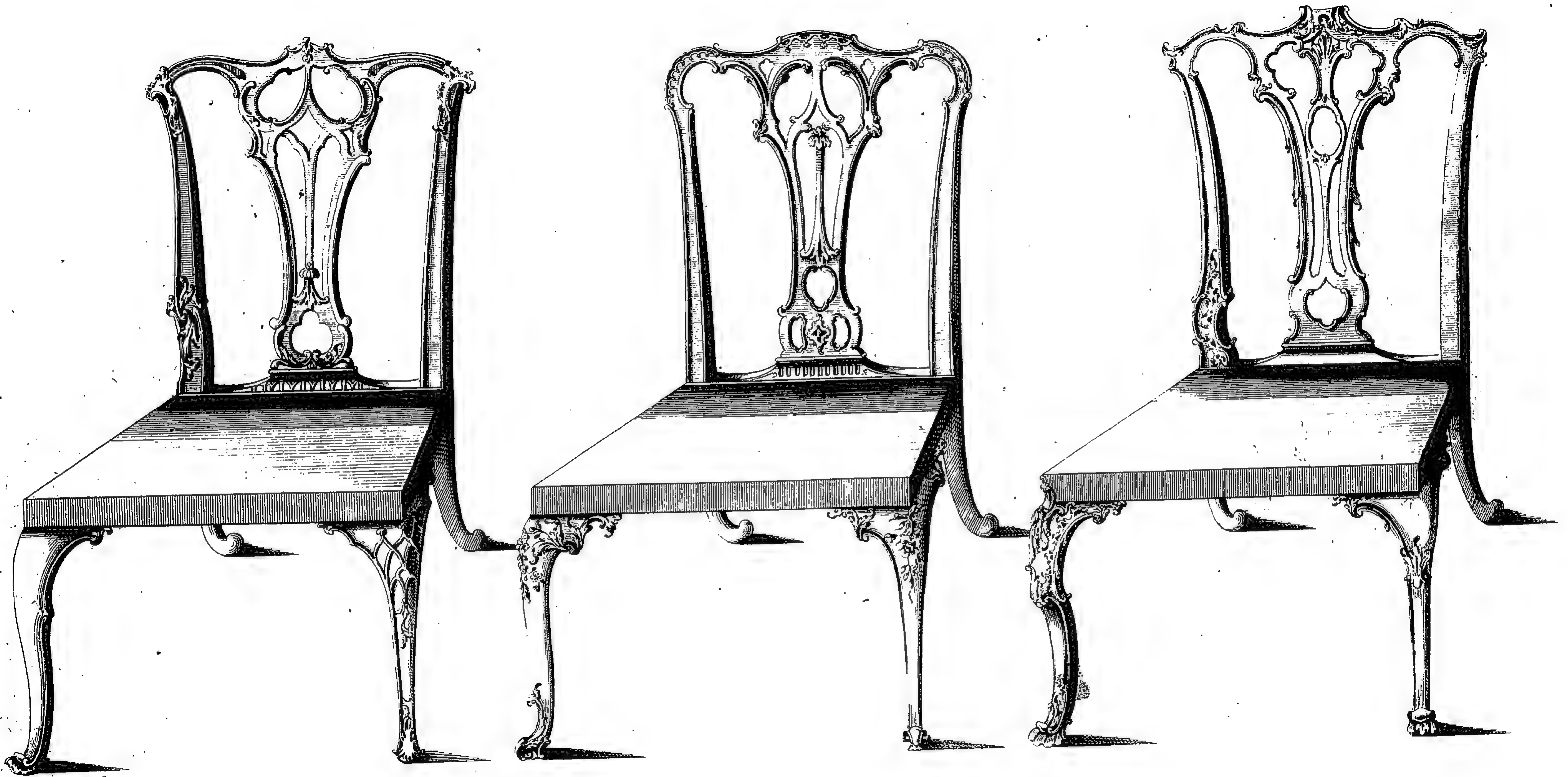


*T. Chippendale inv' et del*

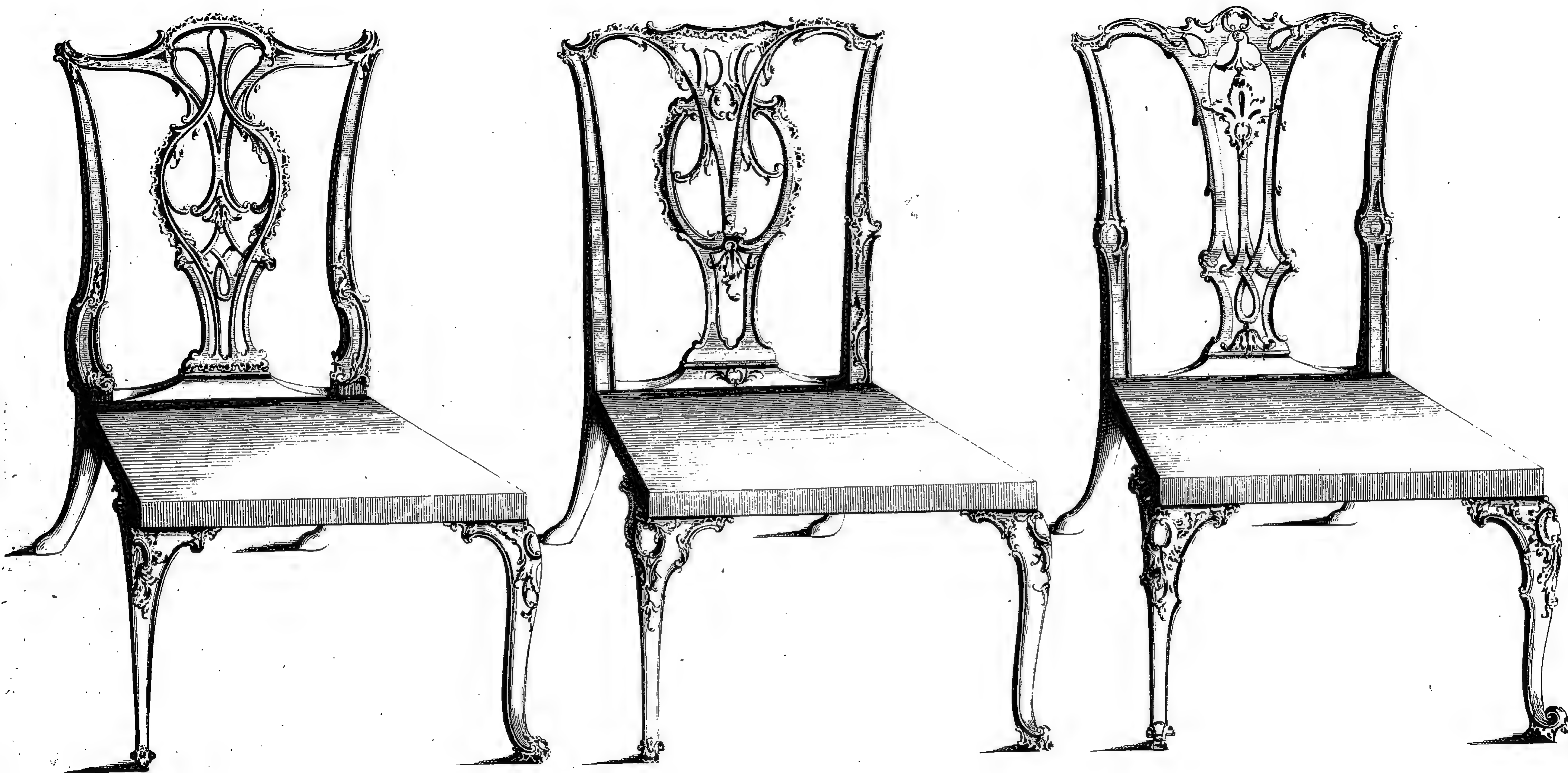
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*W. Darby sculp*



*Chairs.*



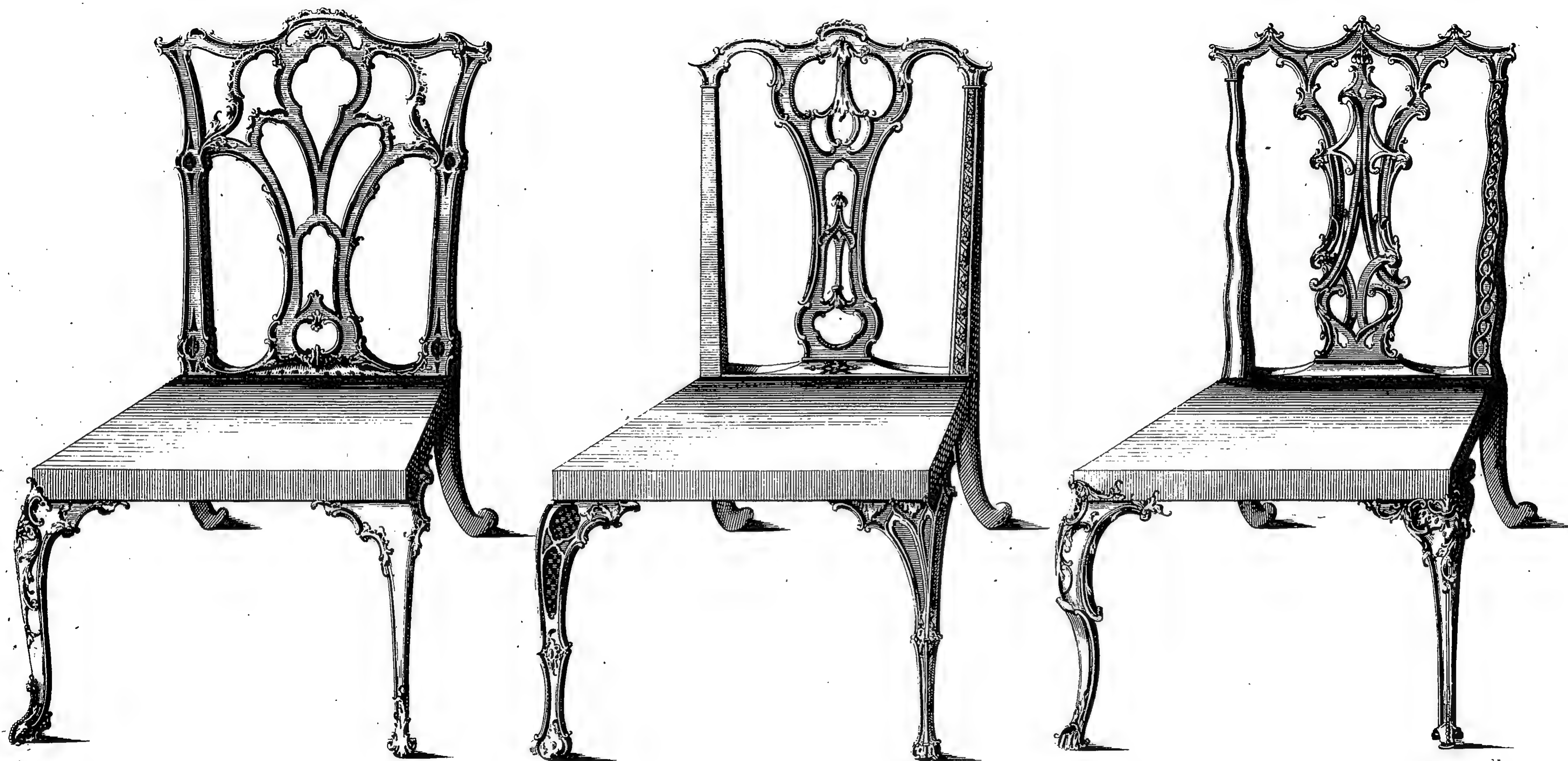
*Chairs.*

*T. Chippendale Inv<sup>t</sup> et del*

*Pub.<sup>d</sup> according to Act of<sup>s</sup> Parliament 1753*

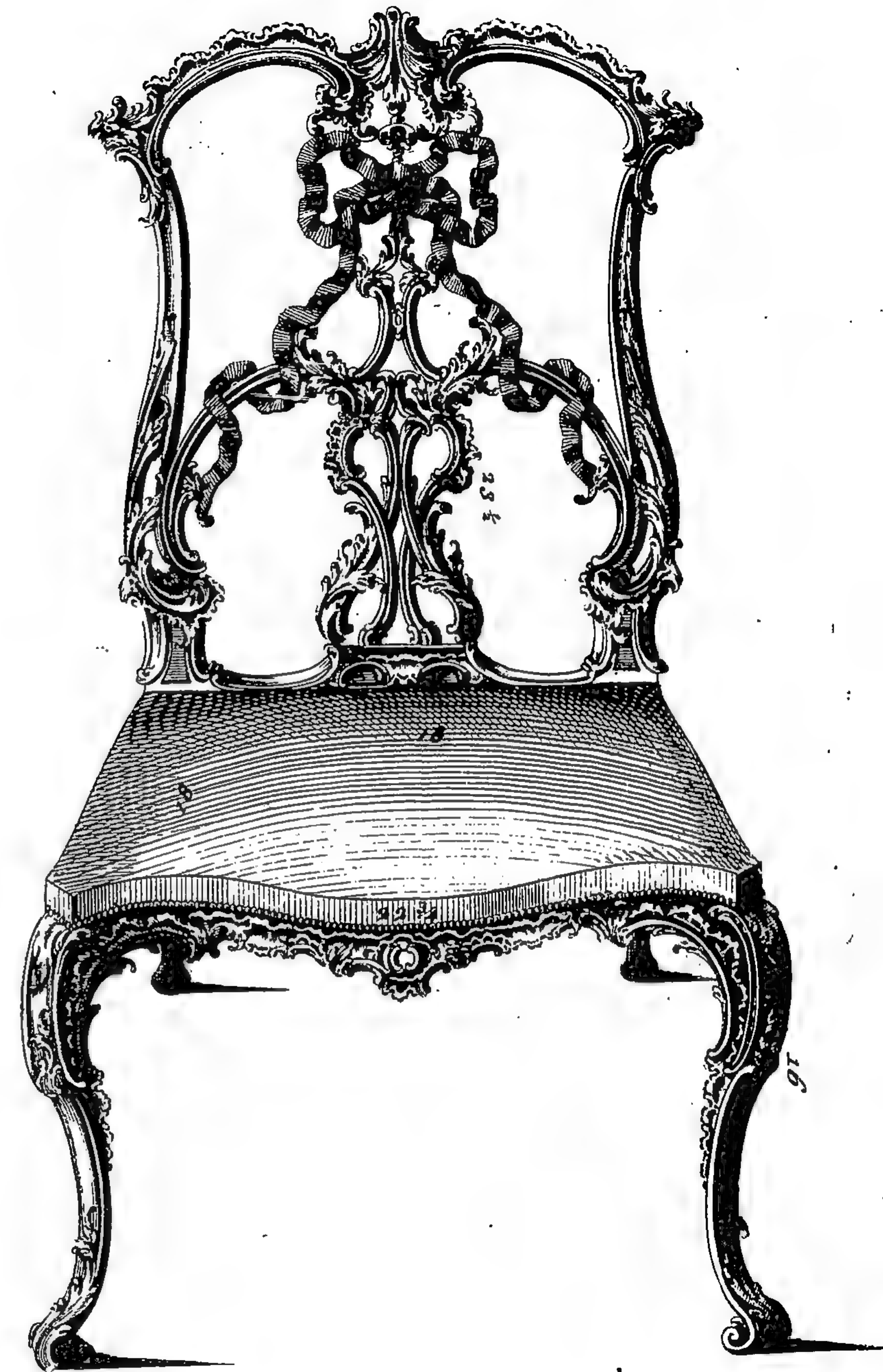
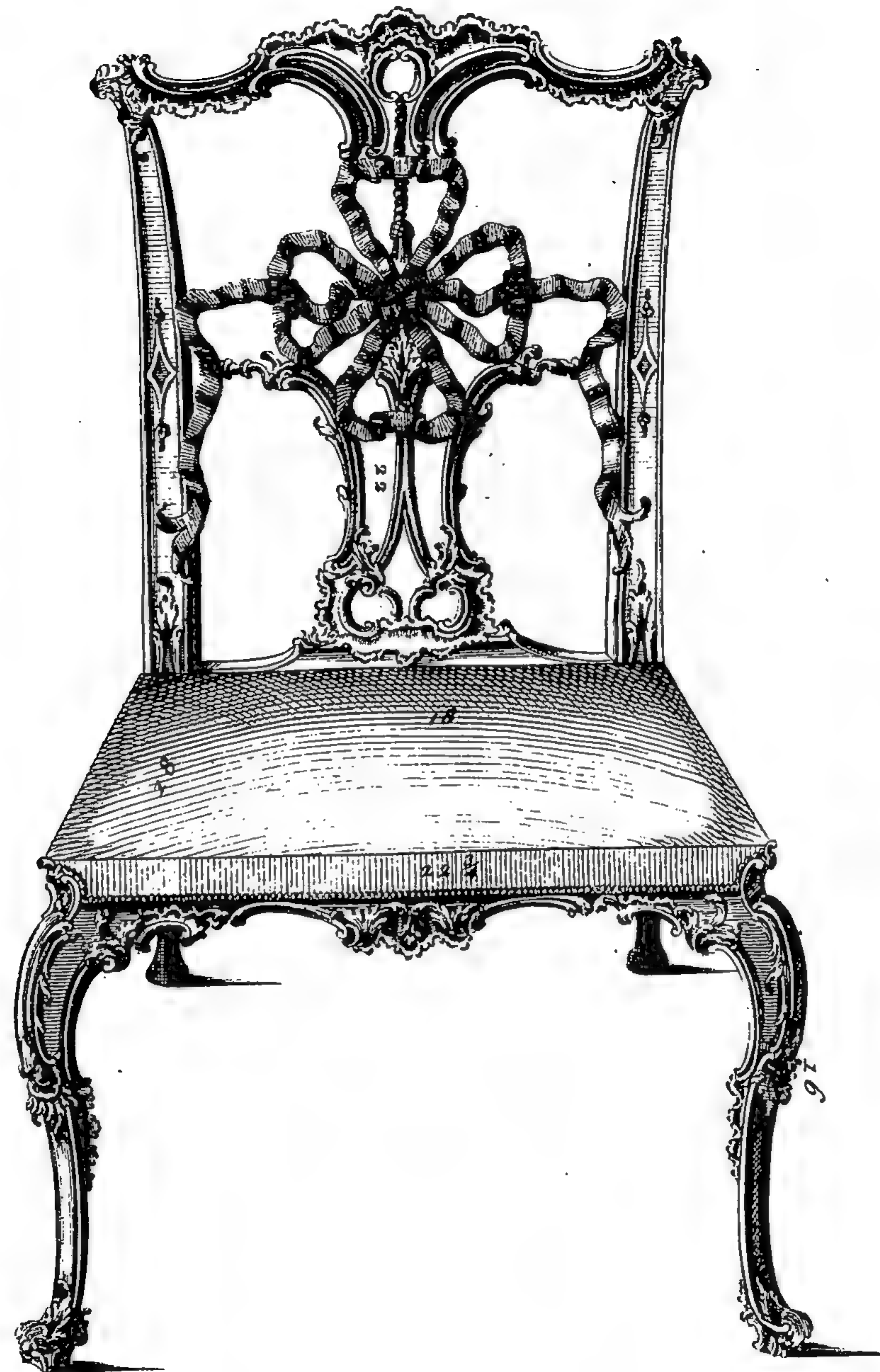
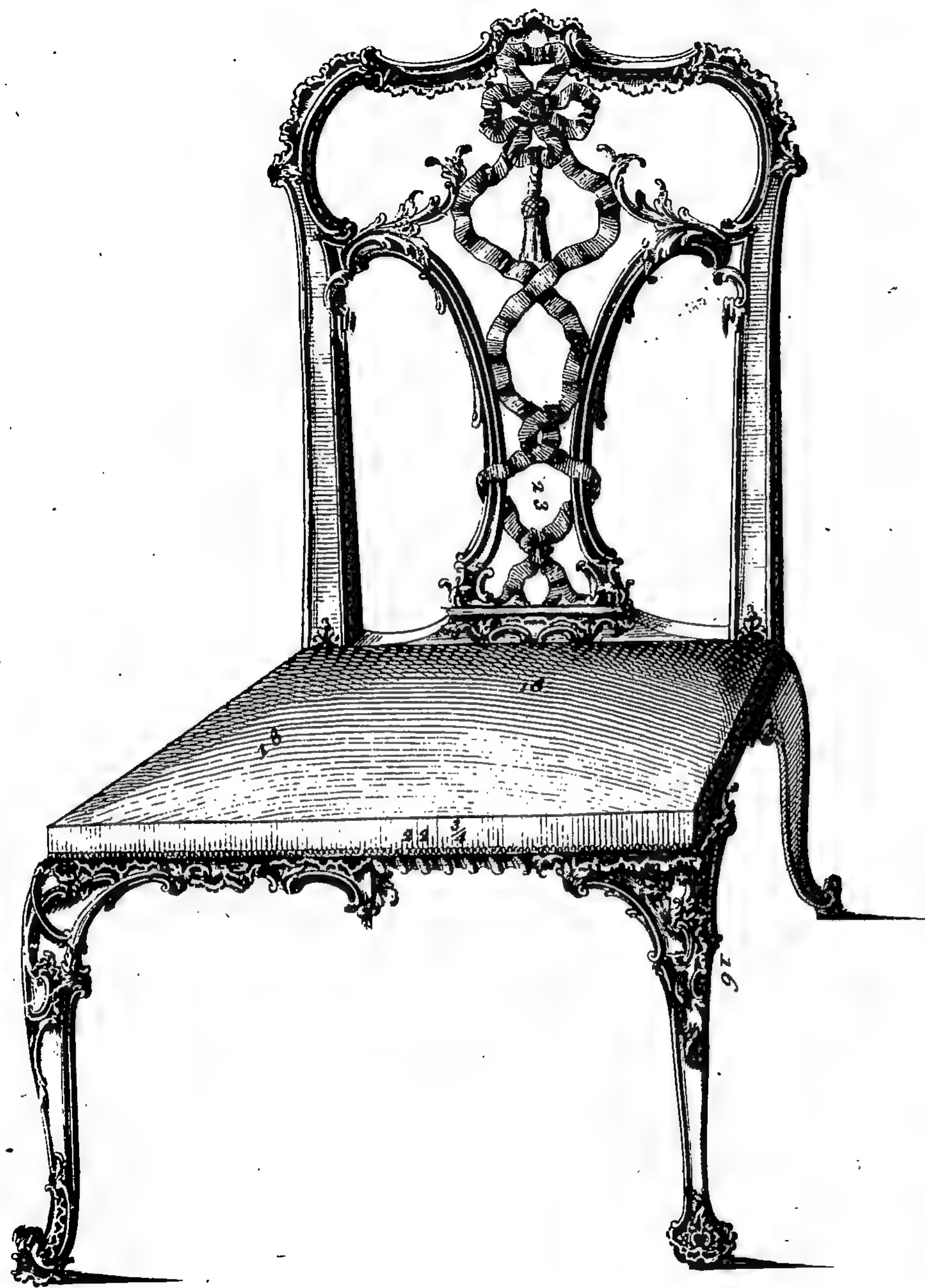
*W. D. sculp.*



*Chairs.**T. Chippendale inv. et del.**Pub. according to Act of Parliam. 1753**Marby sculp.*



*Ribbon Back Chairs.*





# French Chairs.



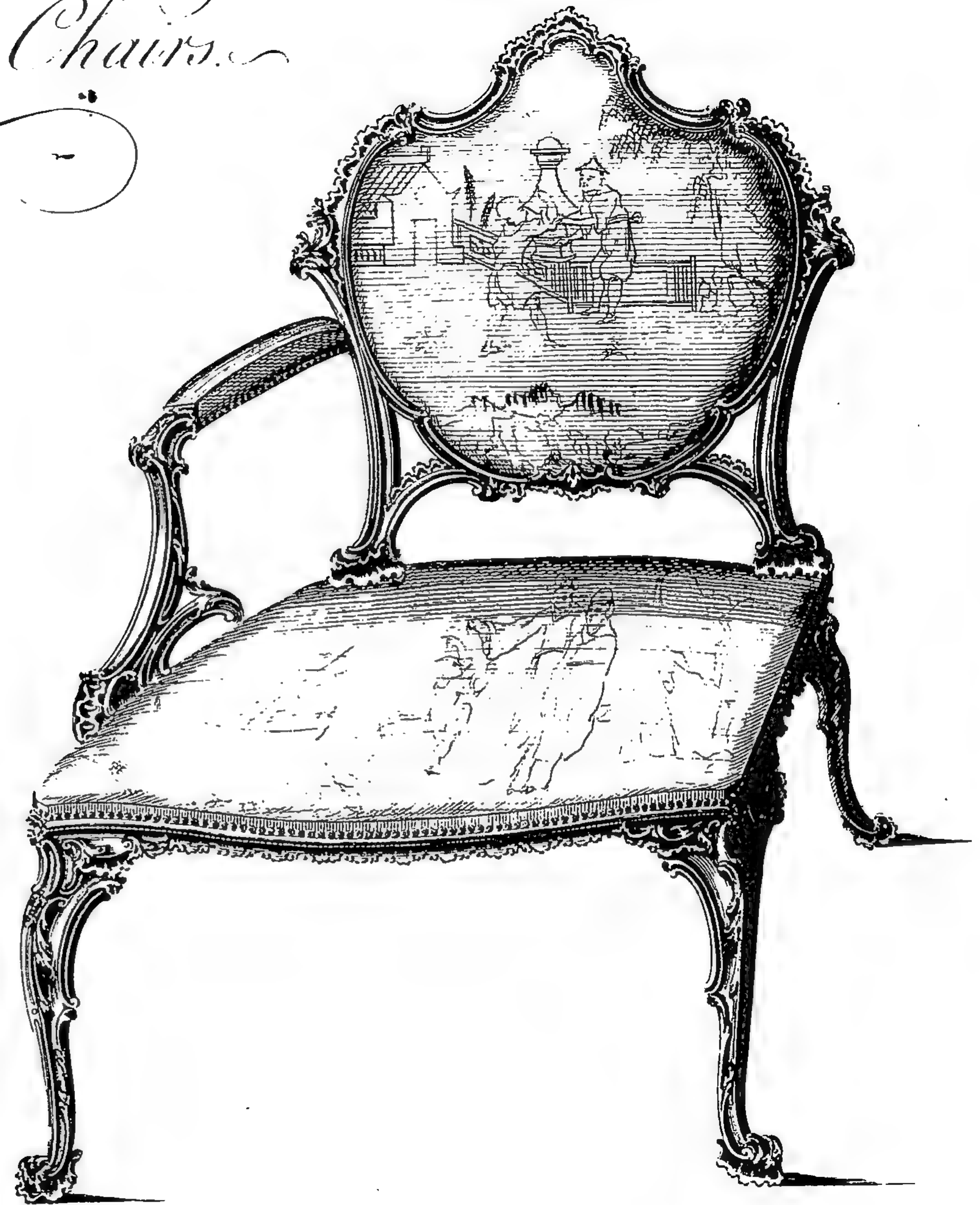
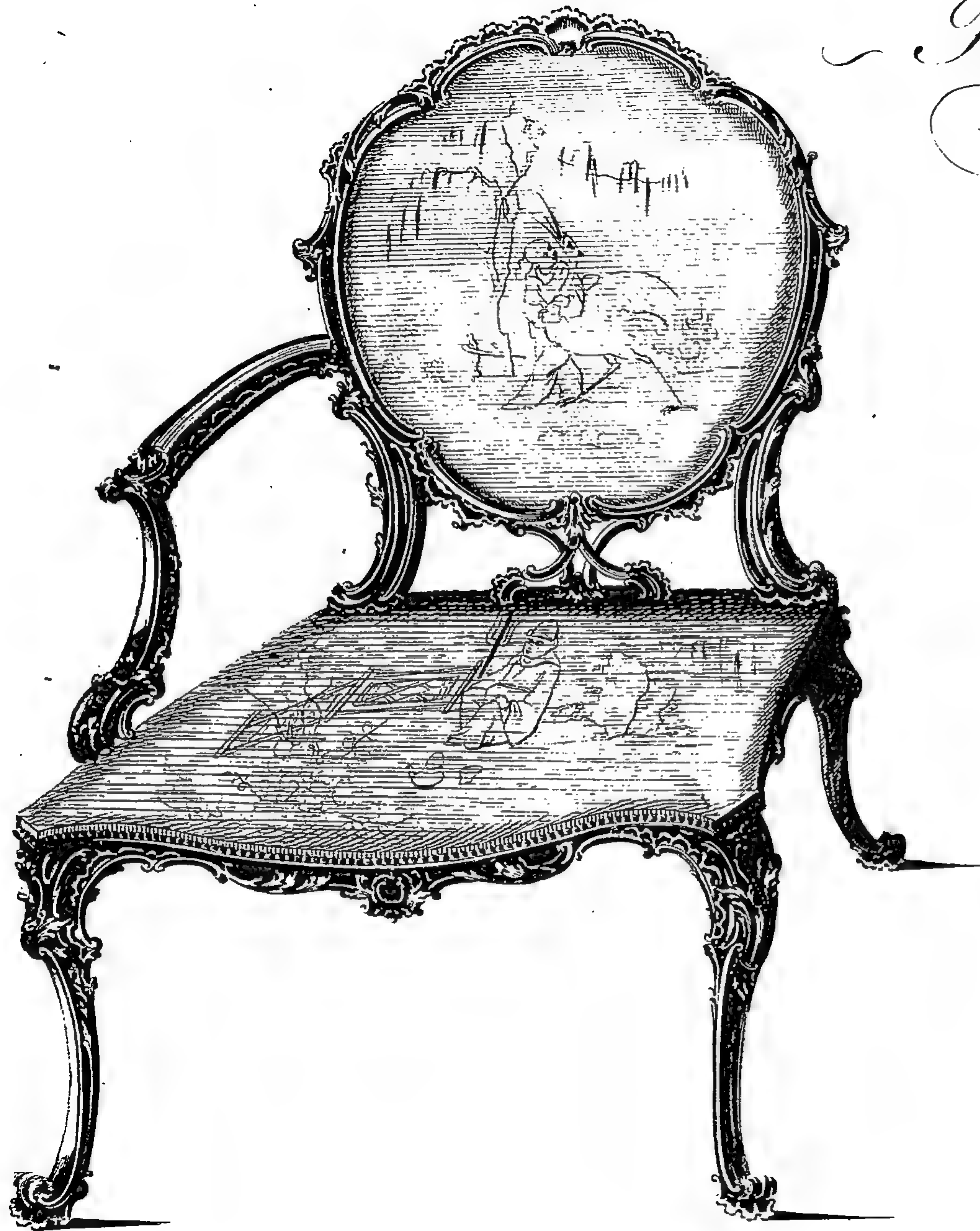


# *French Chairs*



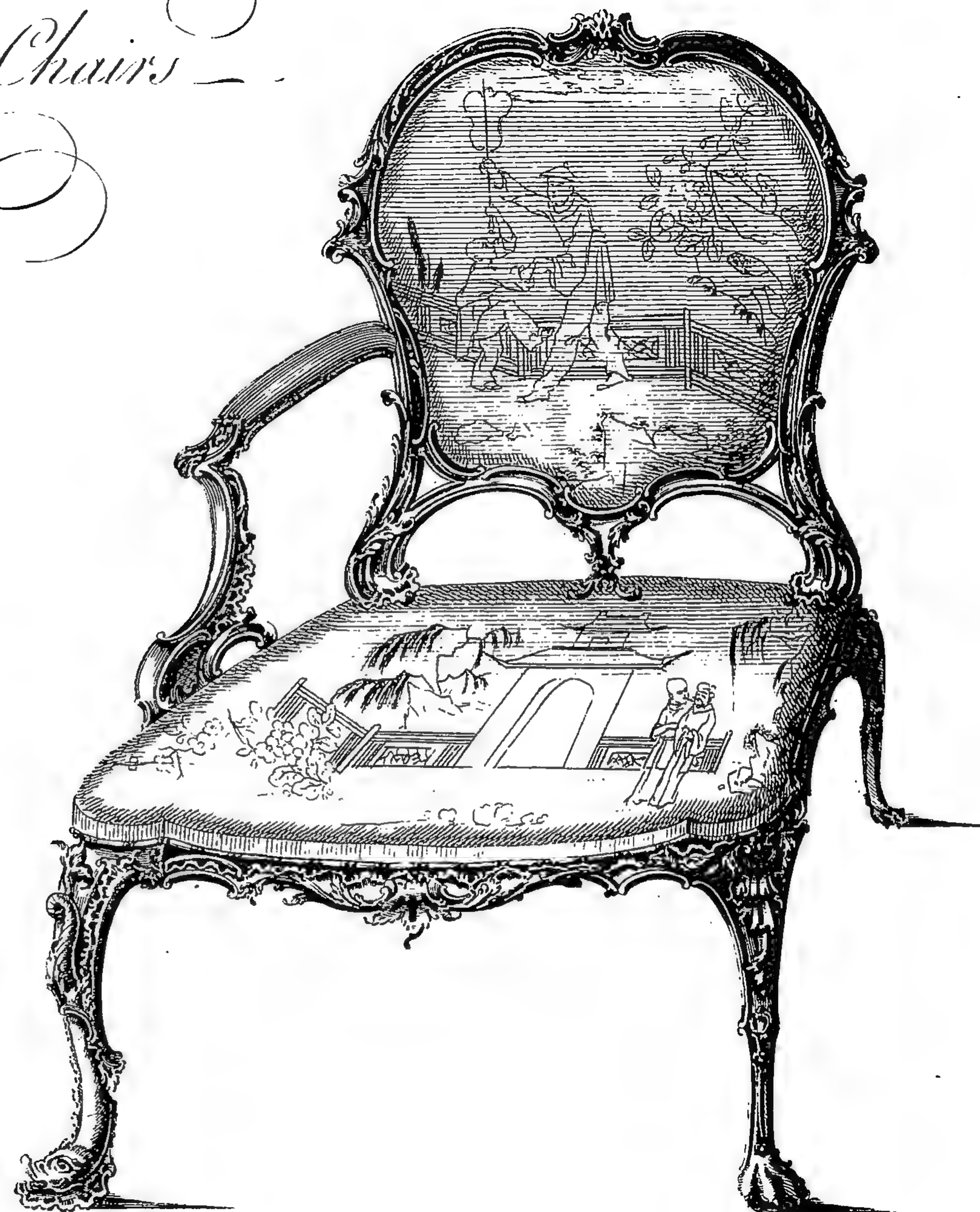


*2.  
French Chairs.*



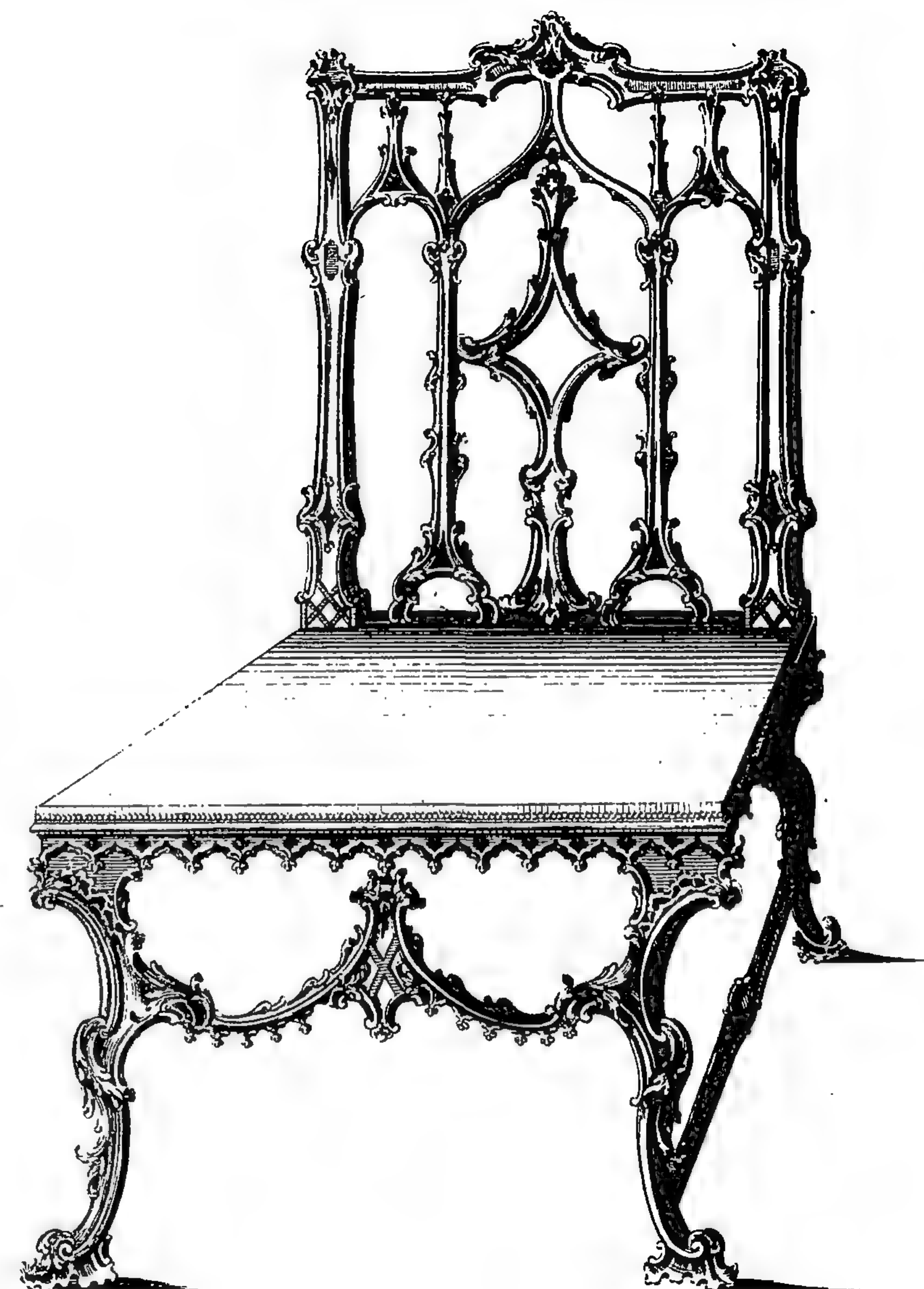
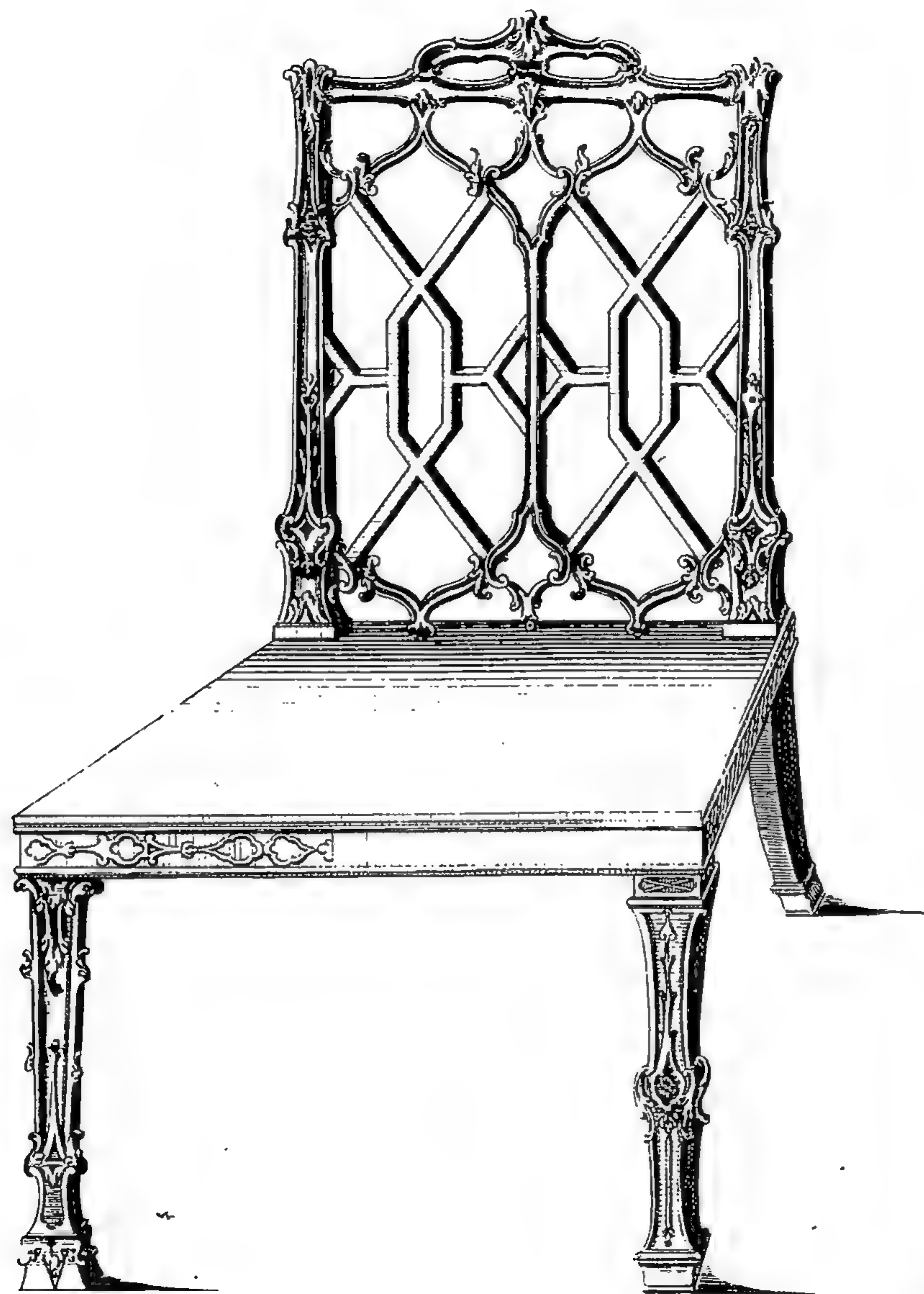
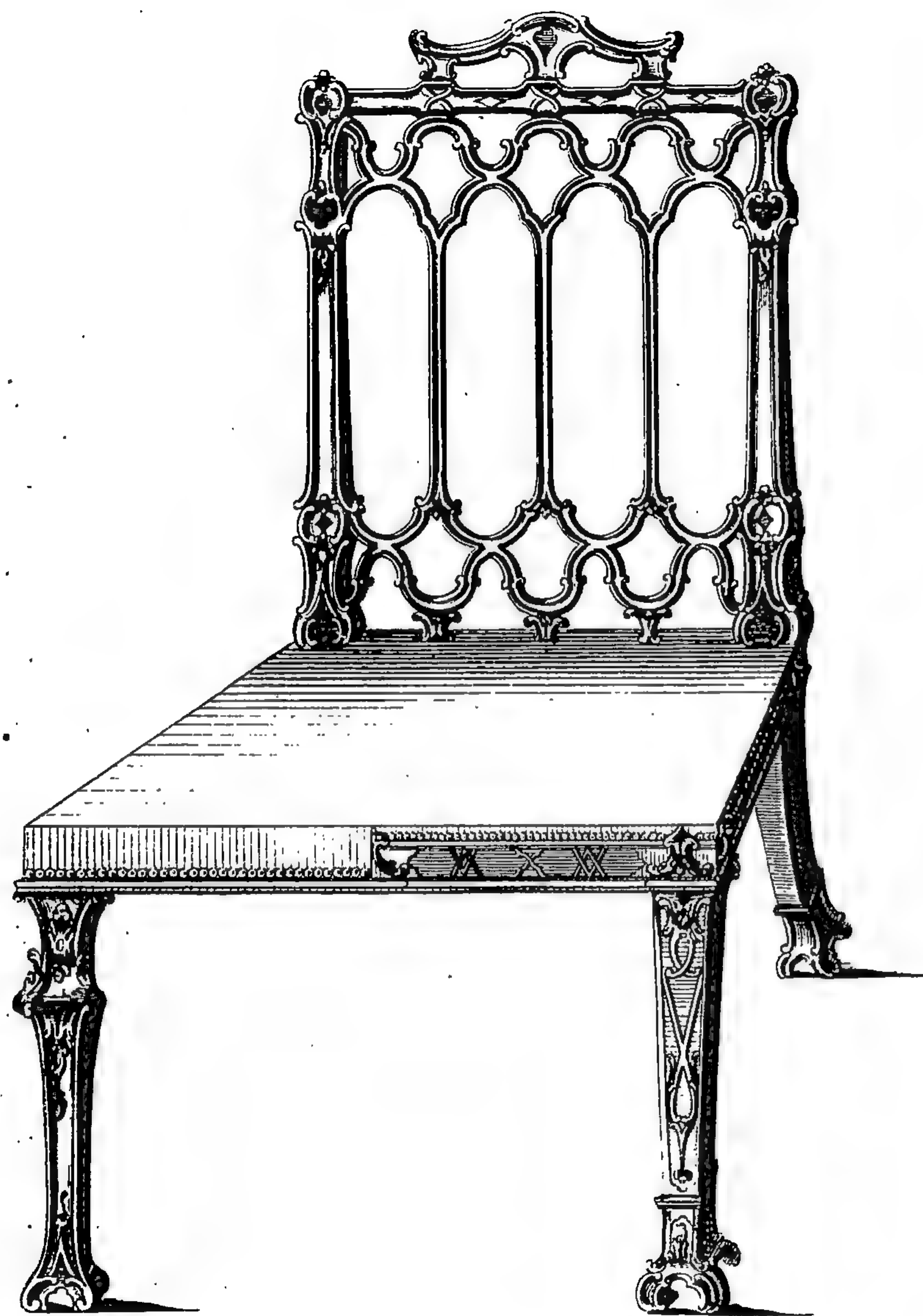


*French Chairs*



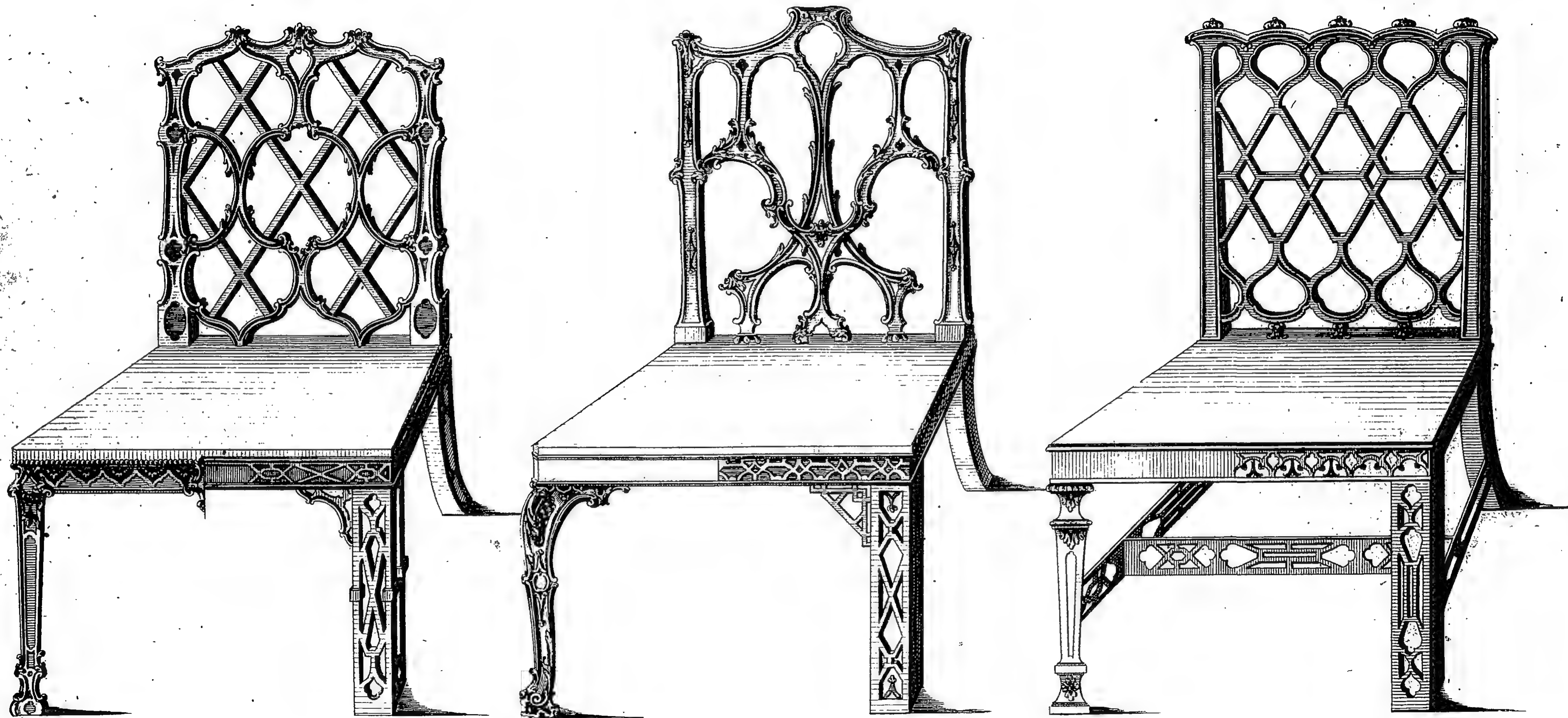


*Gothick Chairs.*



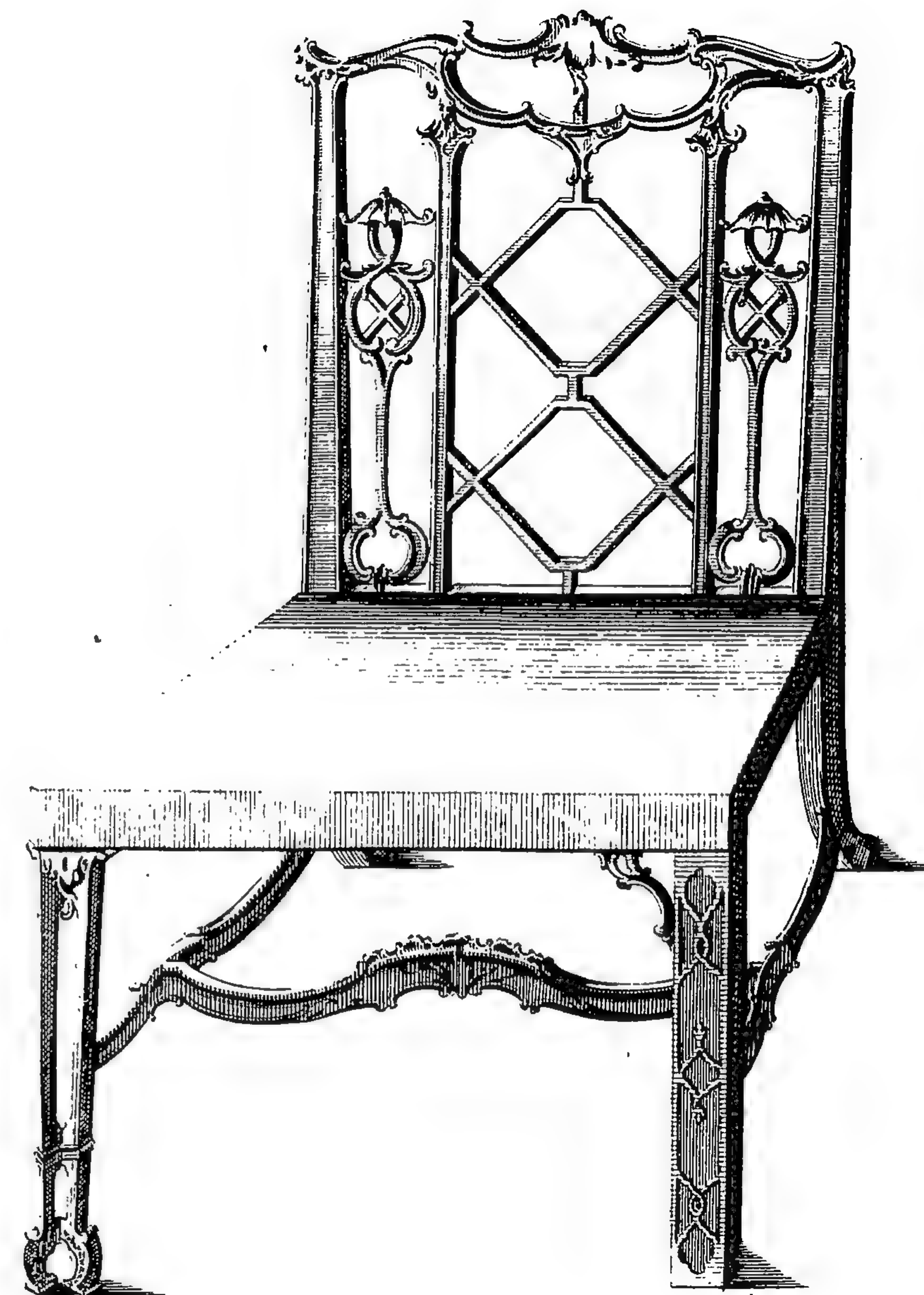
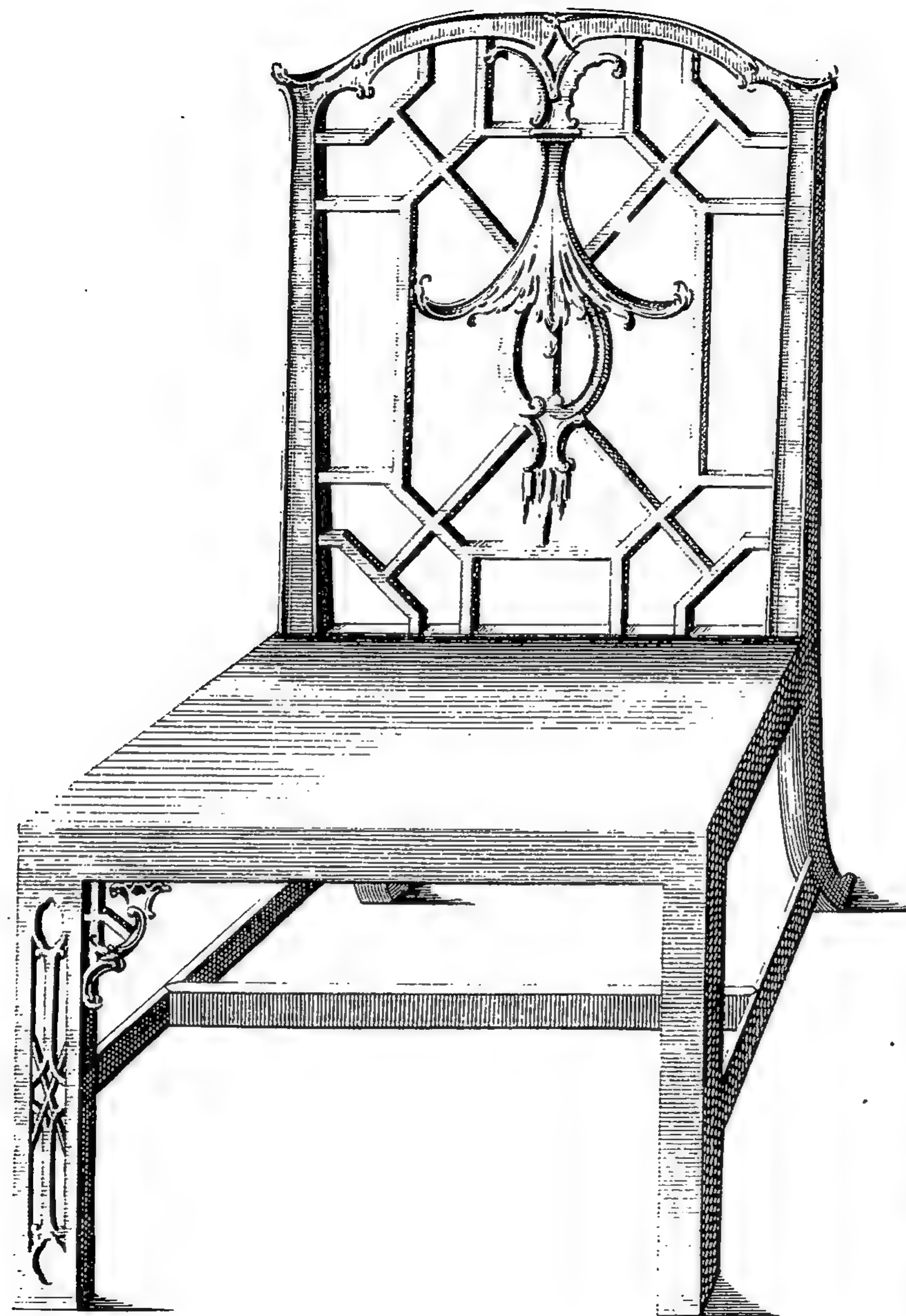
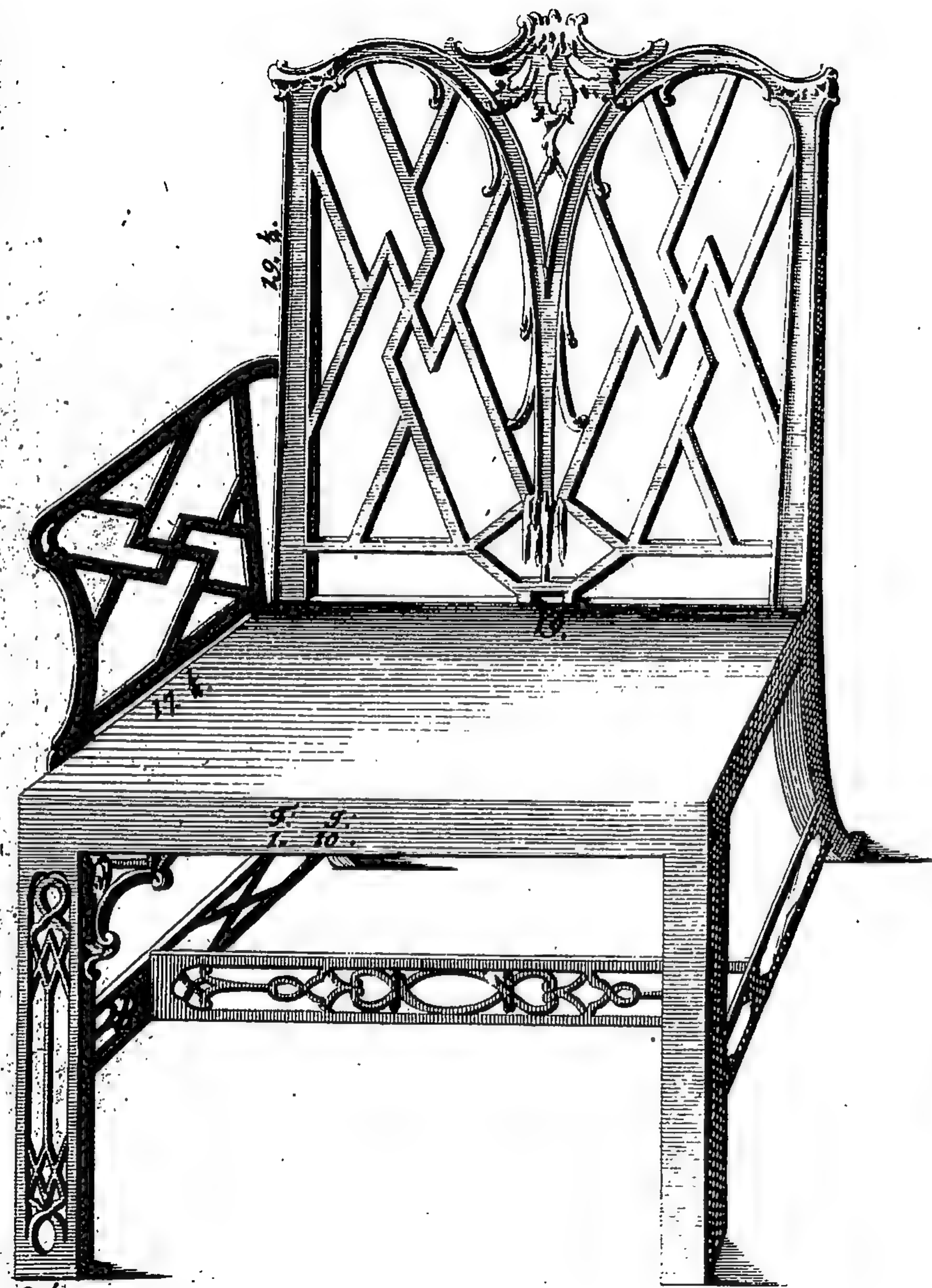


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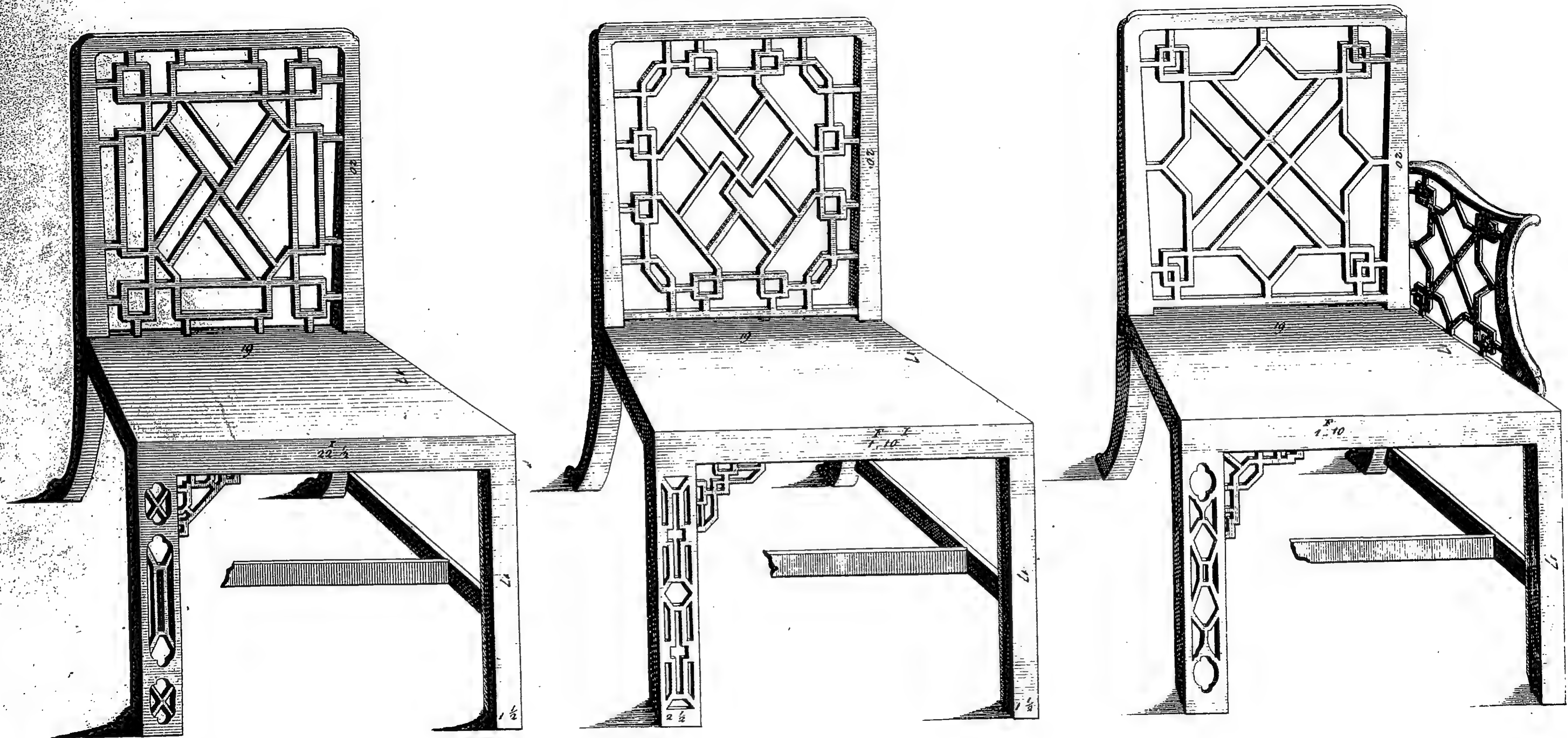


# Chinese Chairs .

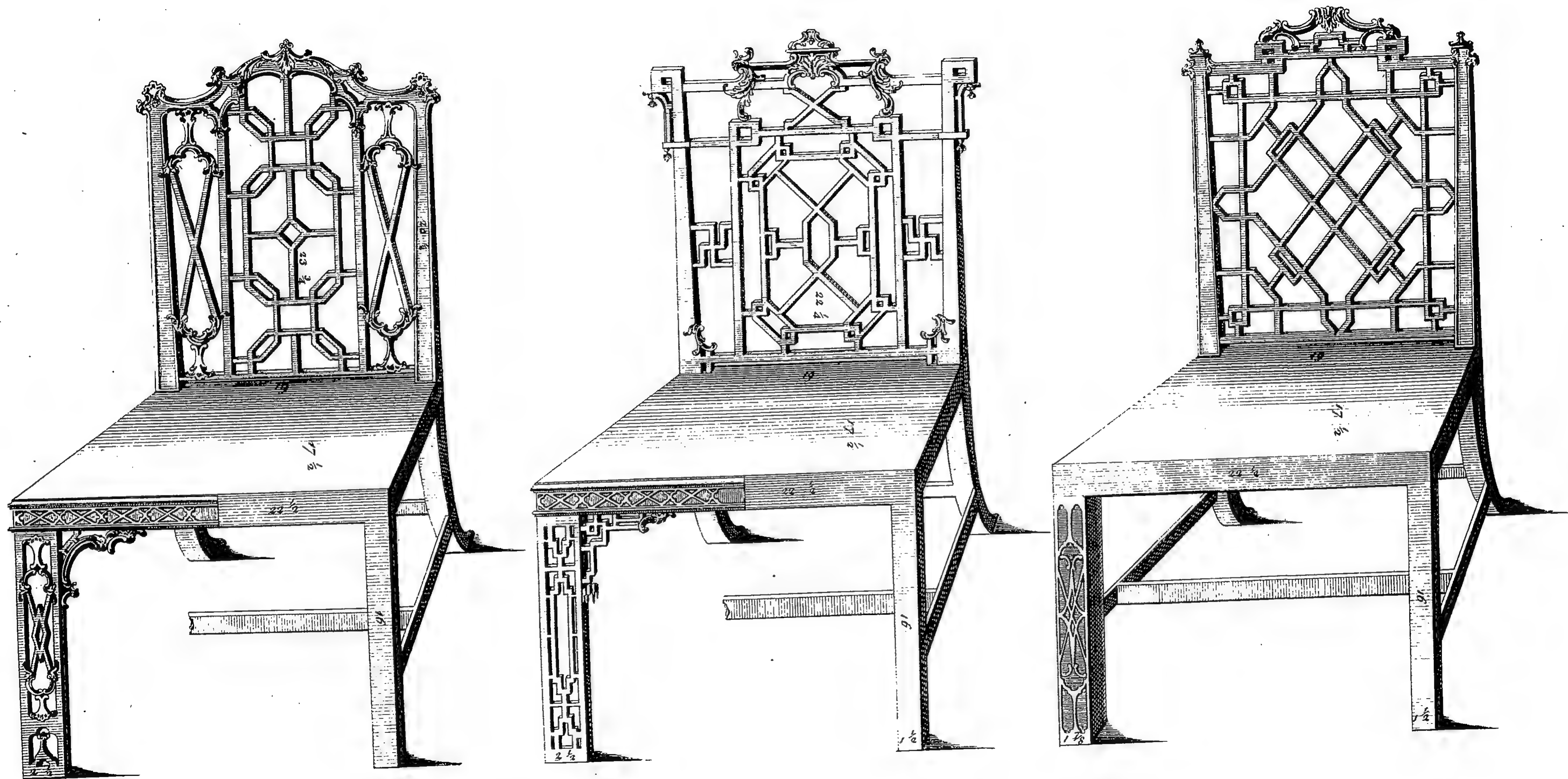




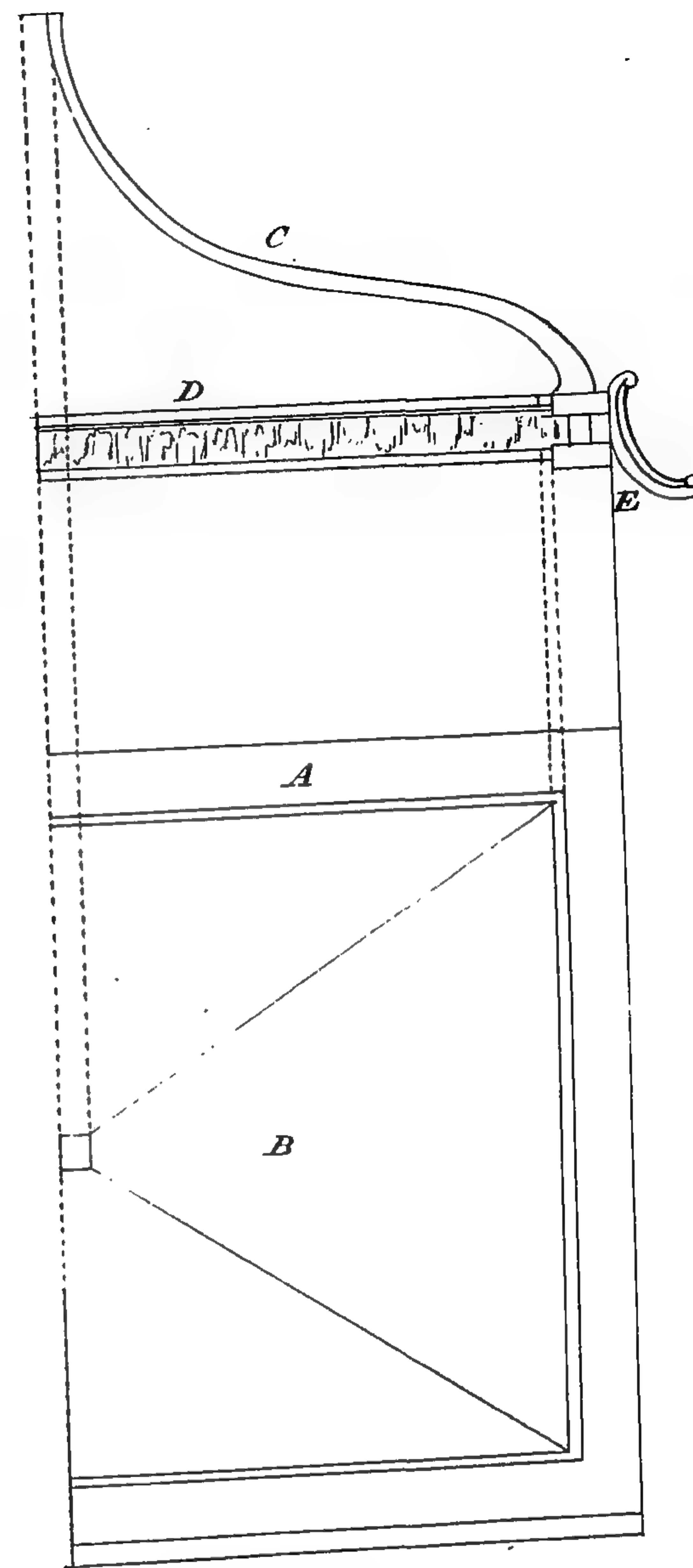
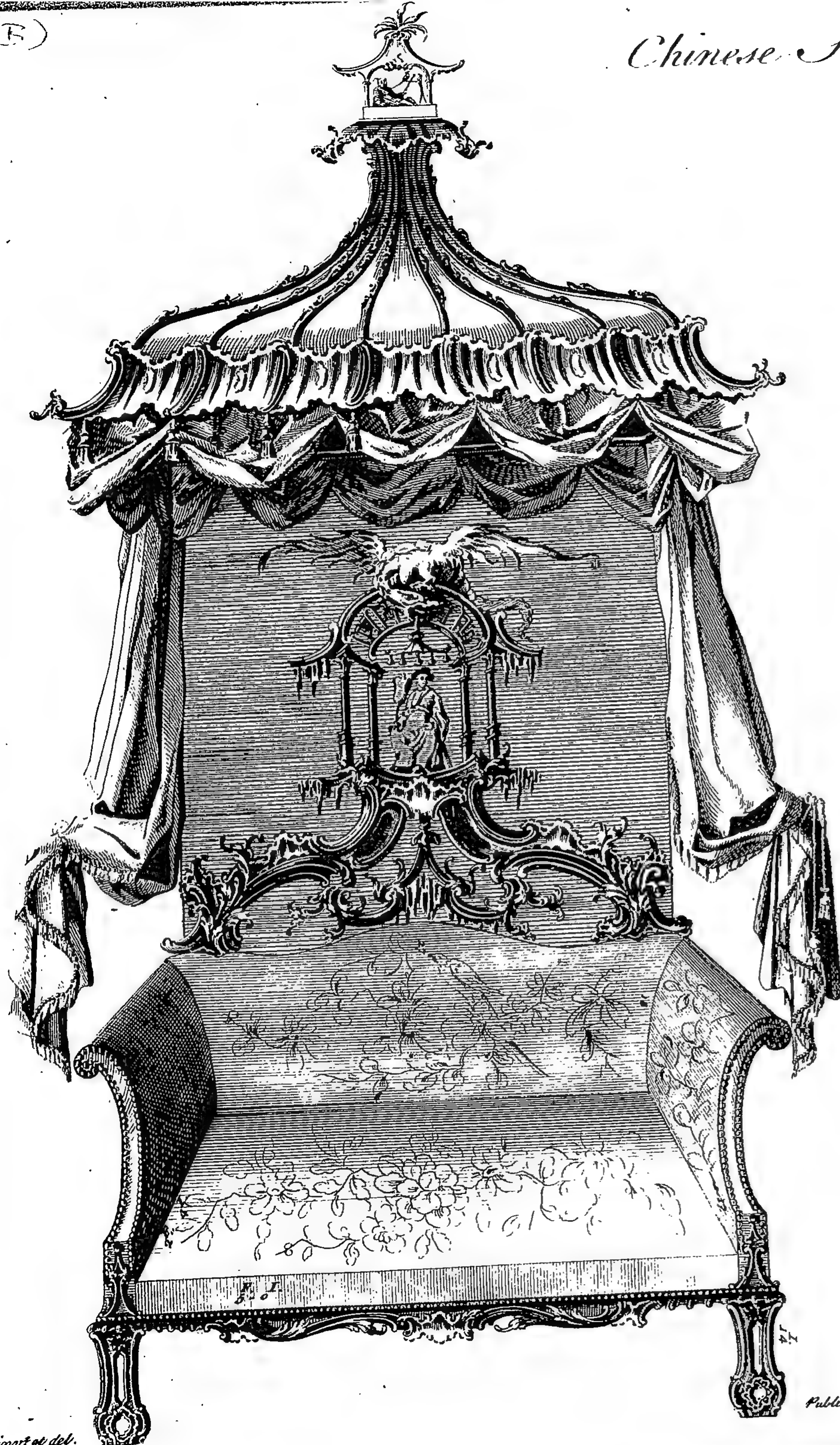
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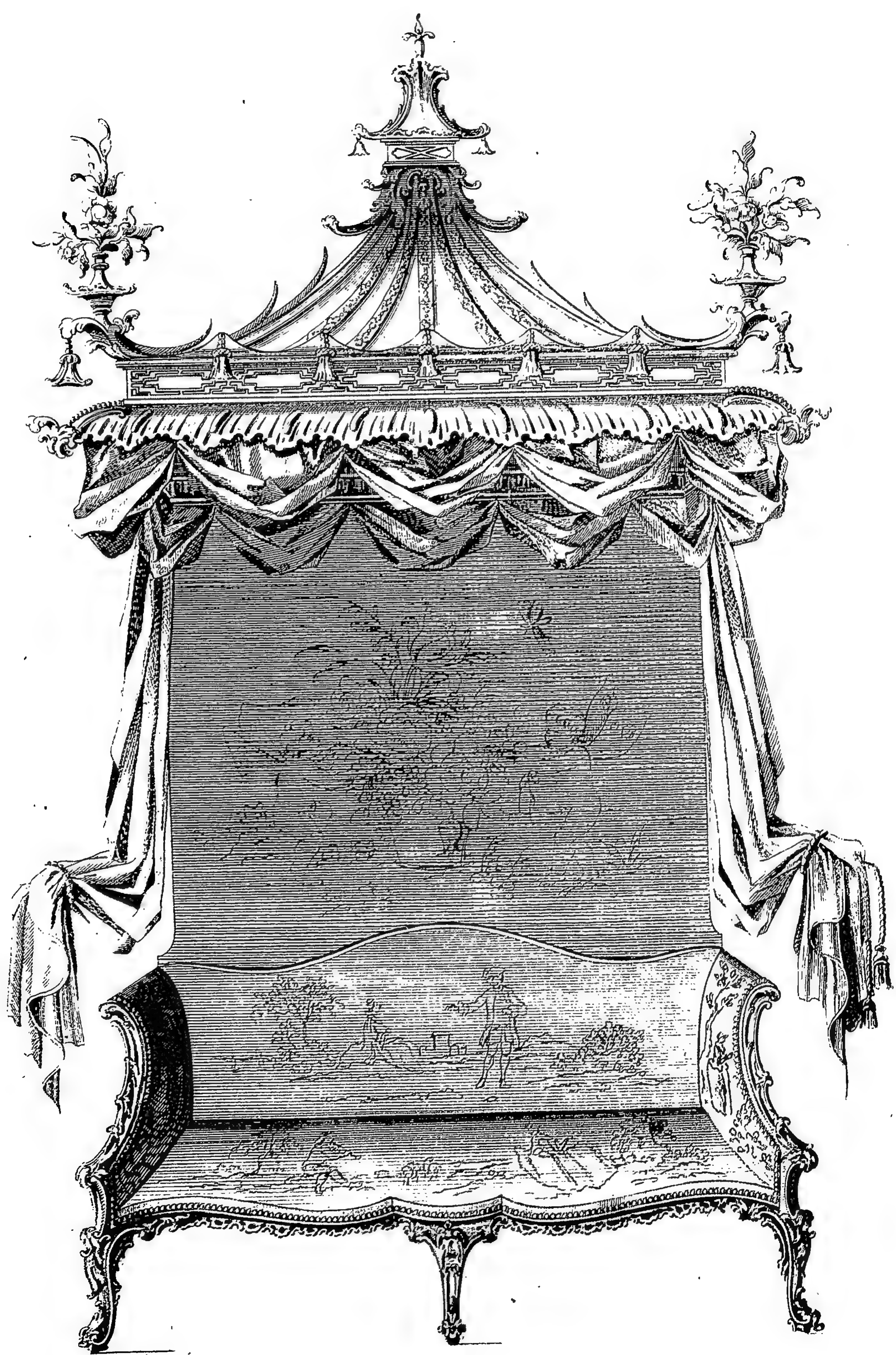






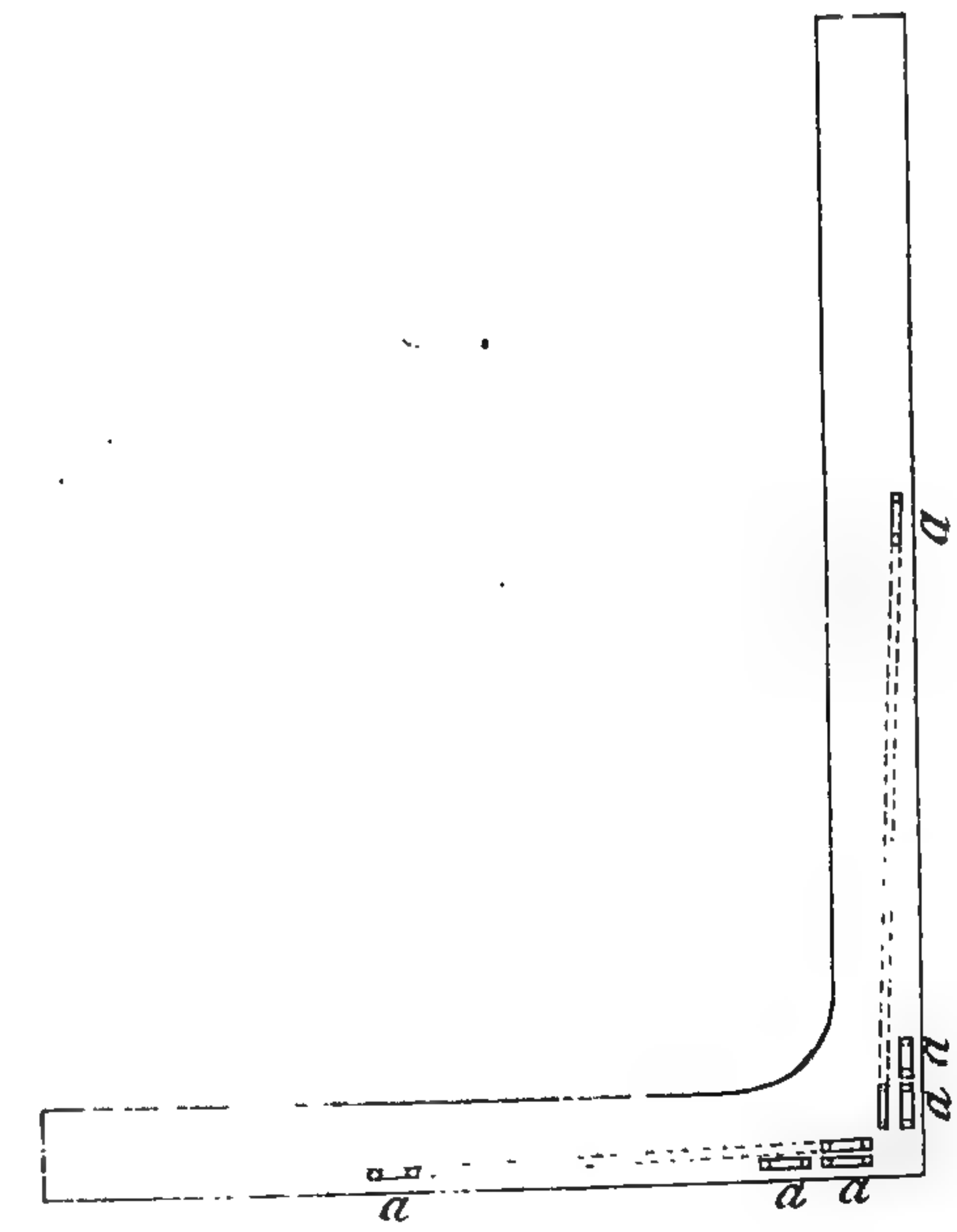
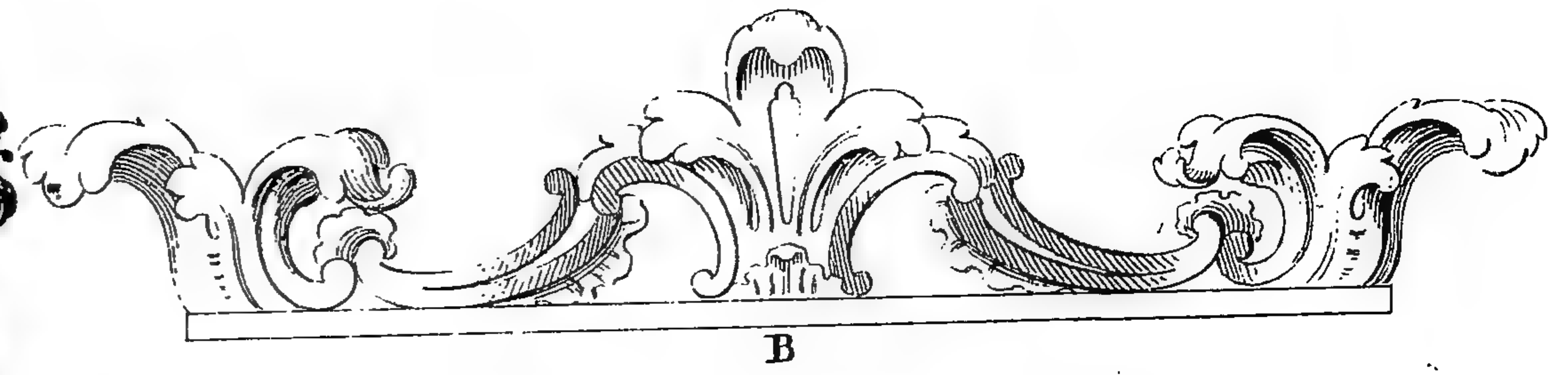
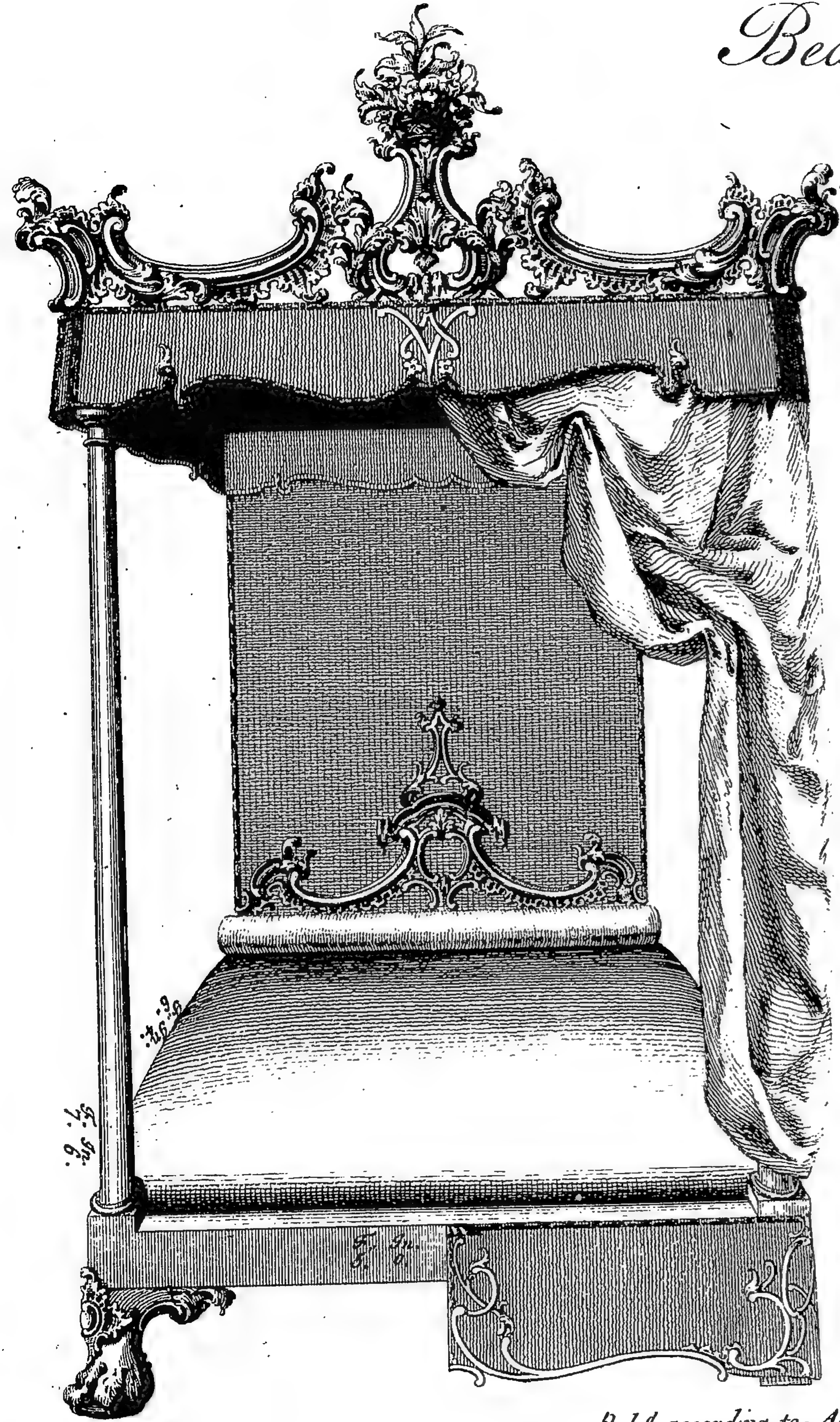


*Chinese Sopha.*



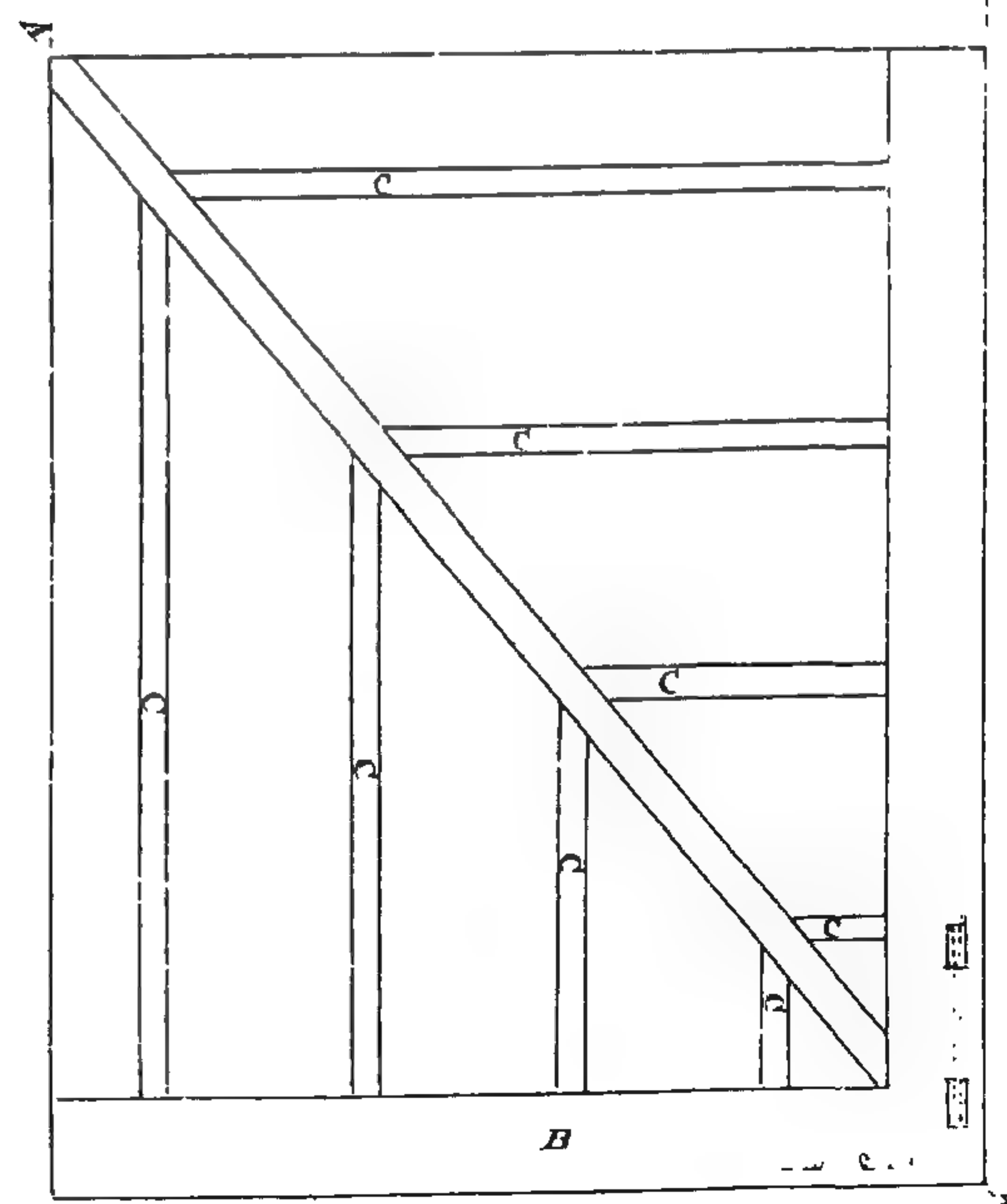
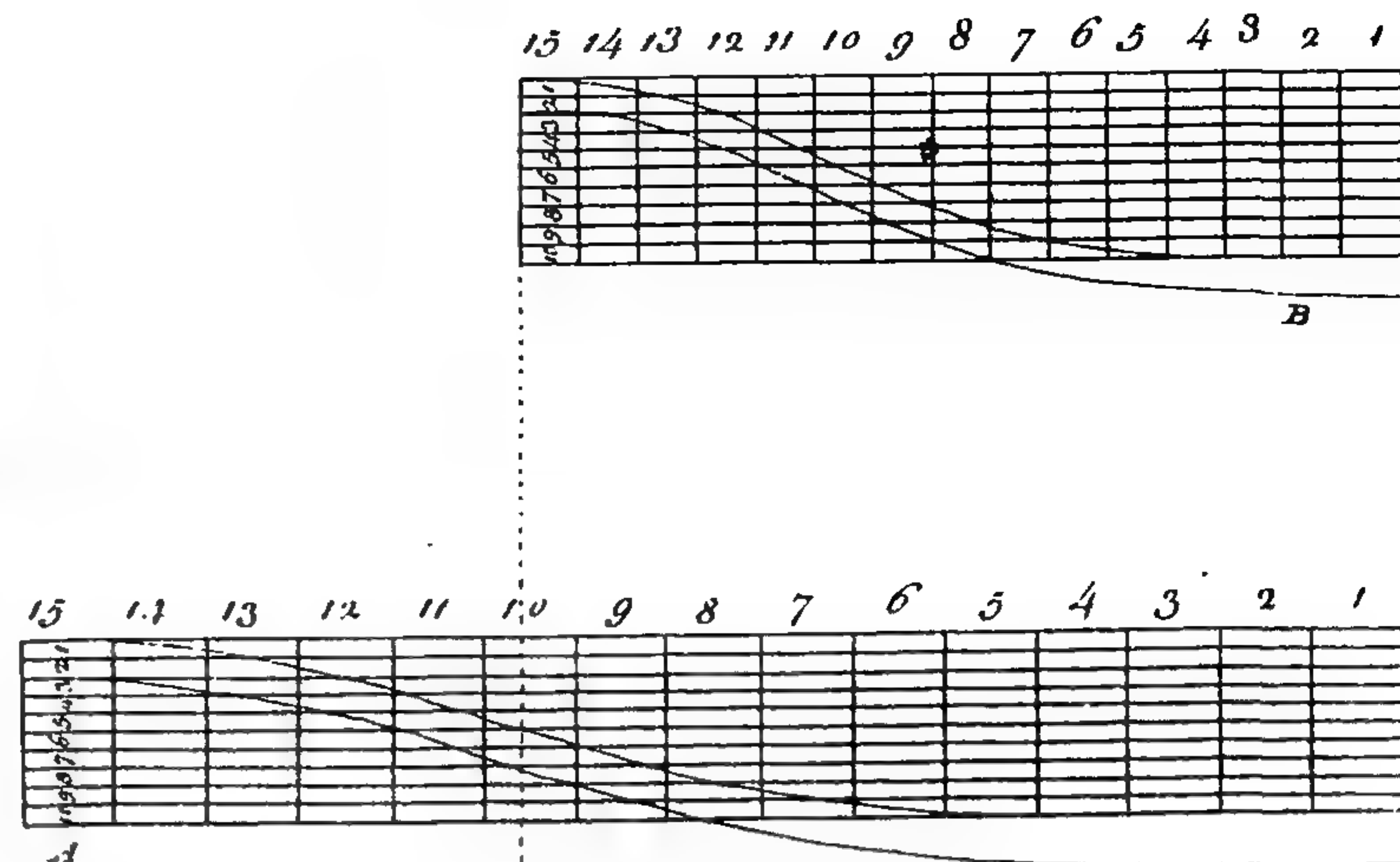
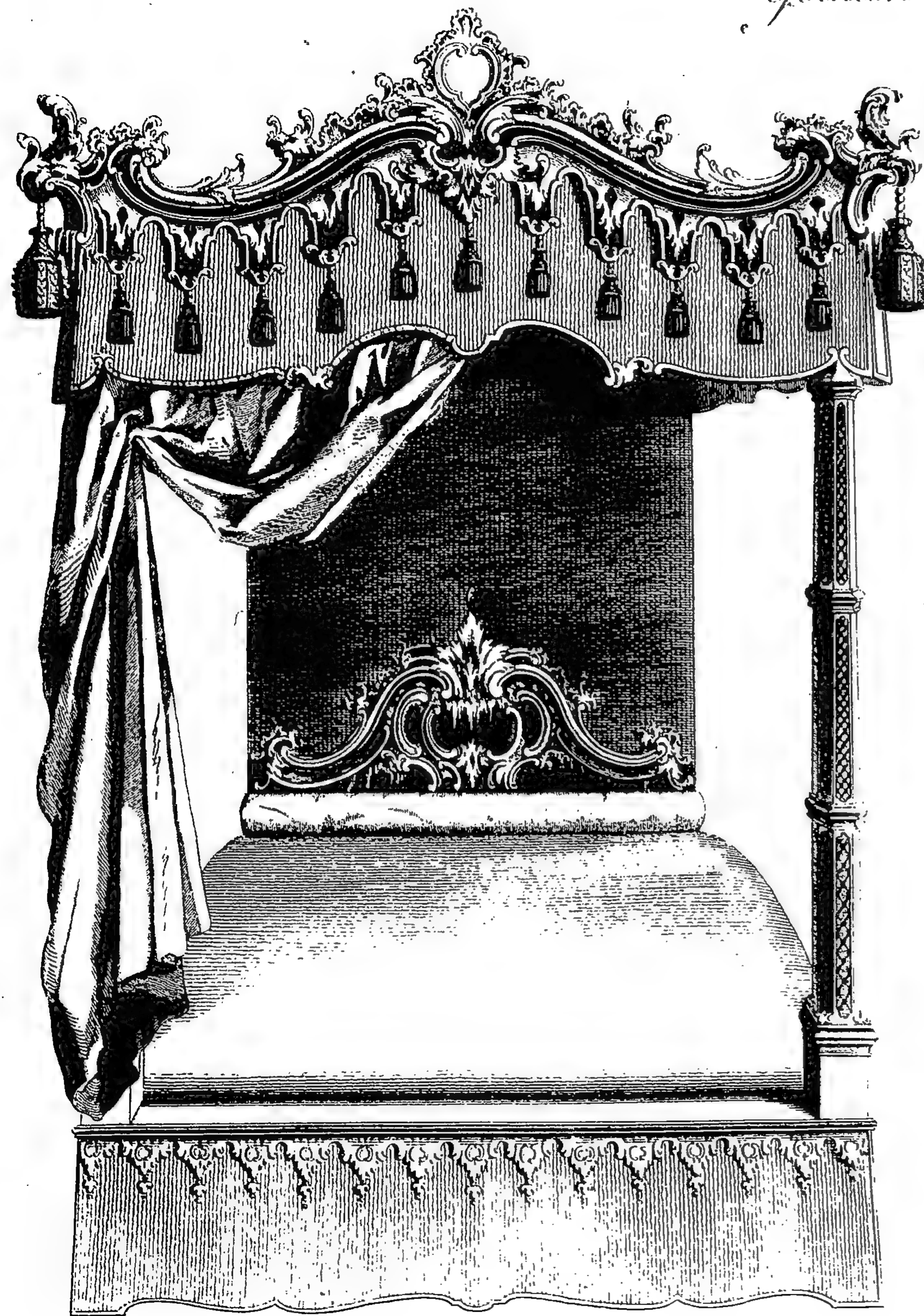


Bed.

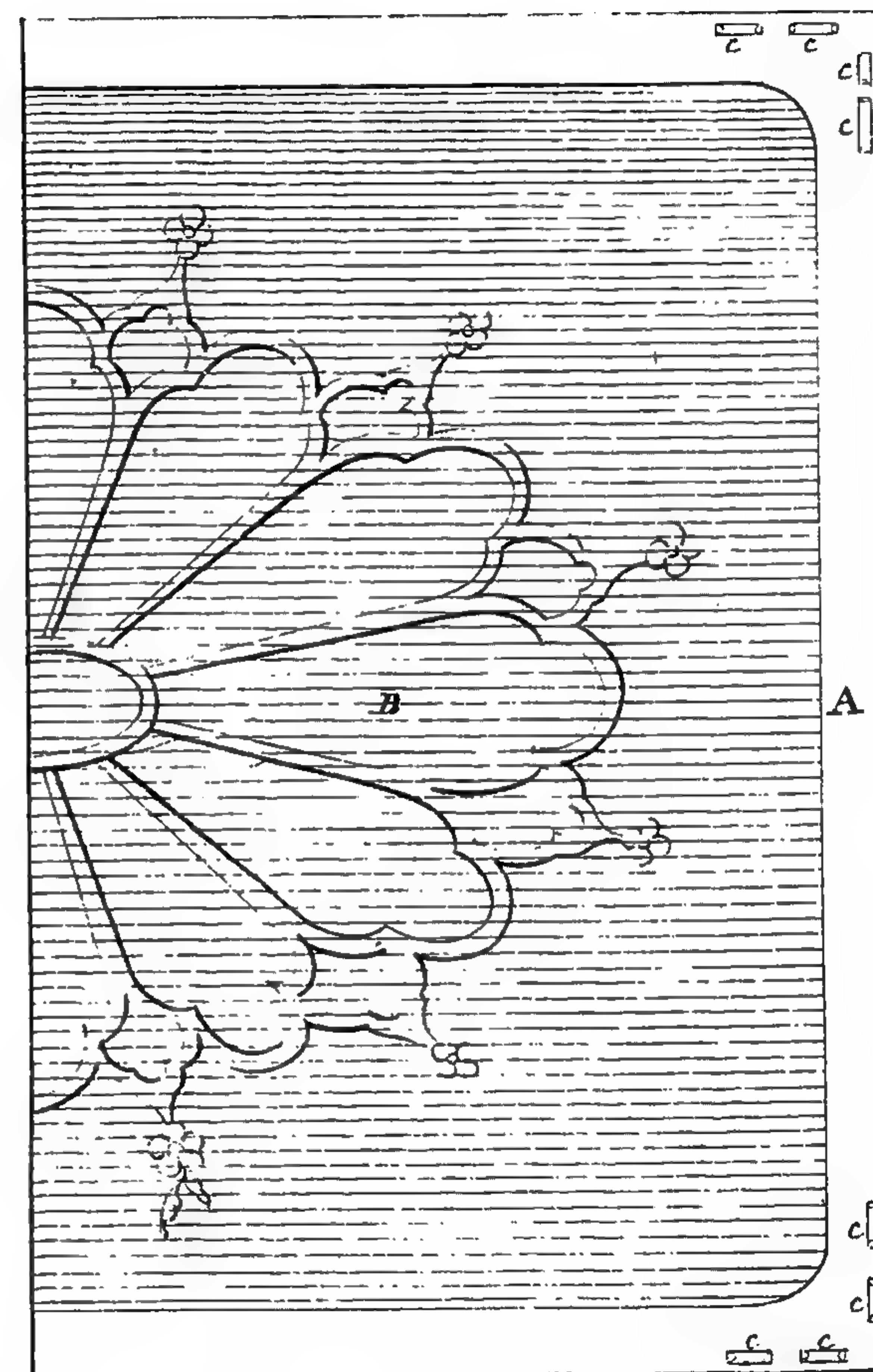
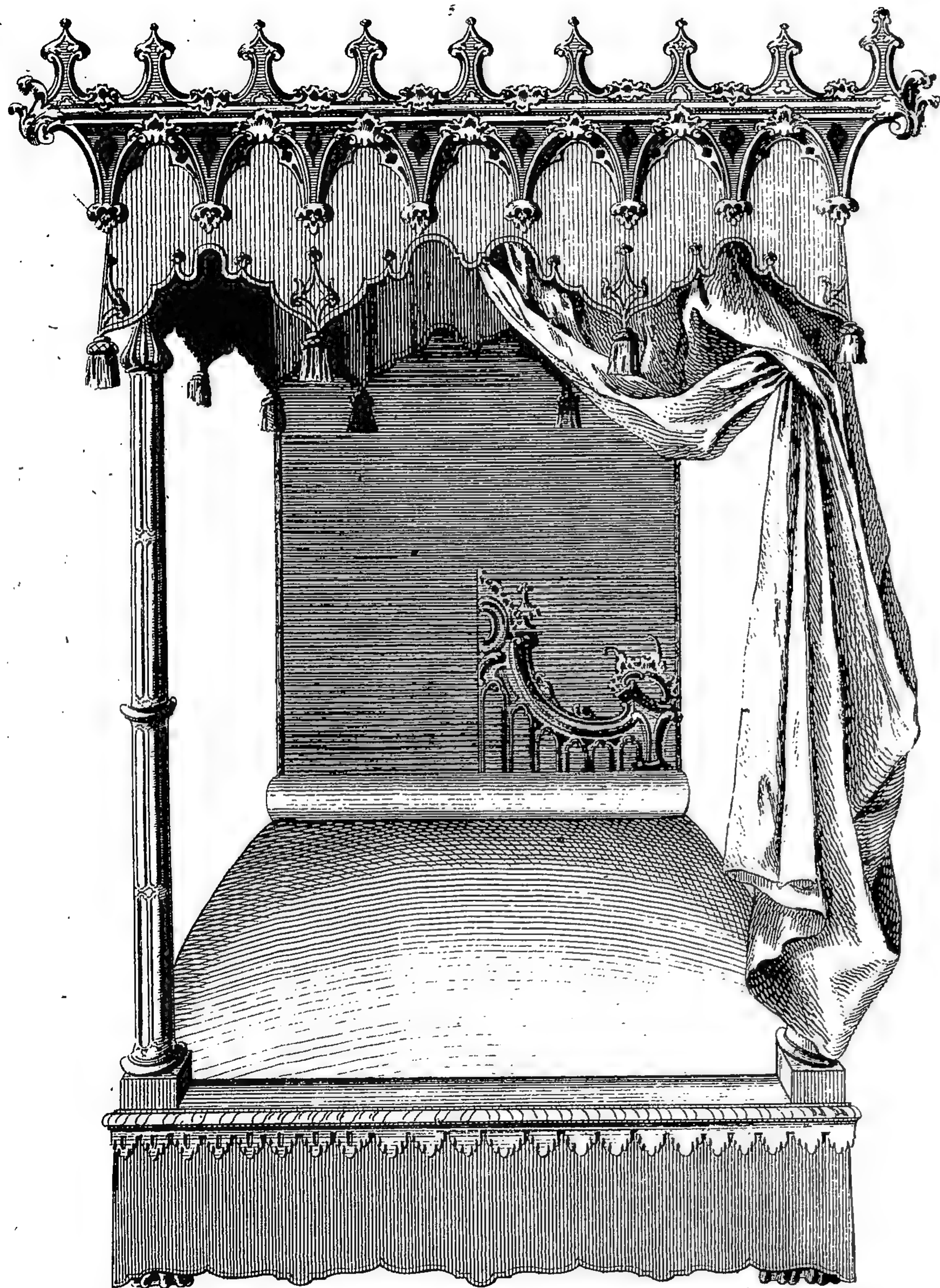




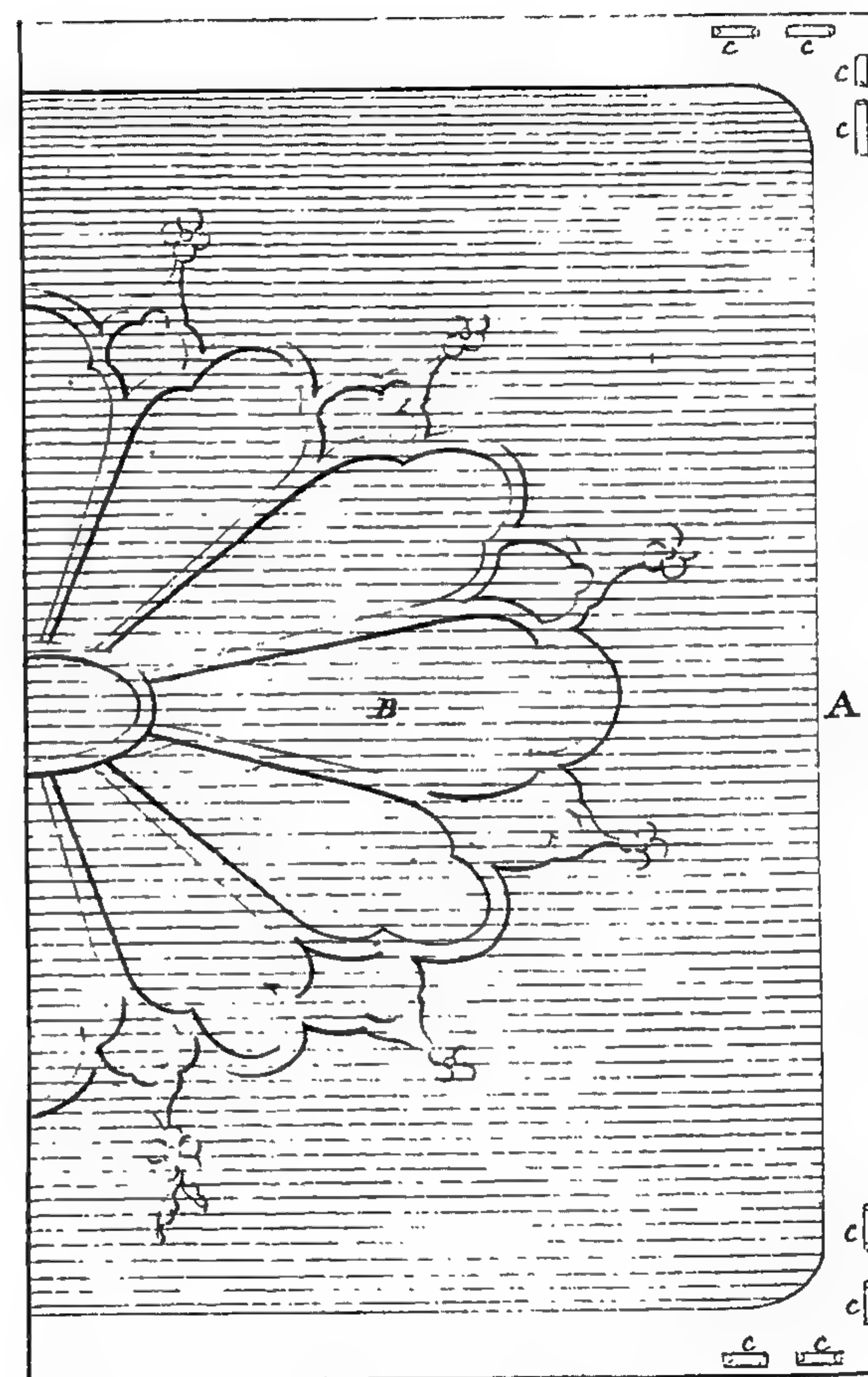
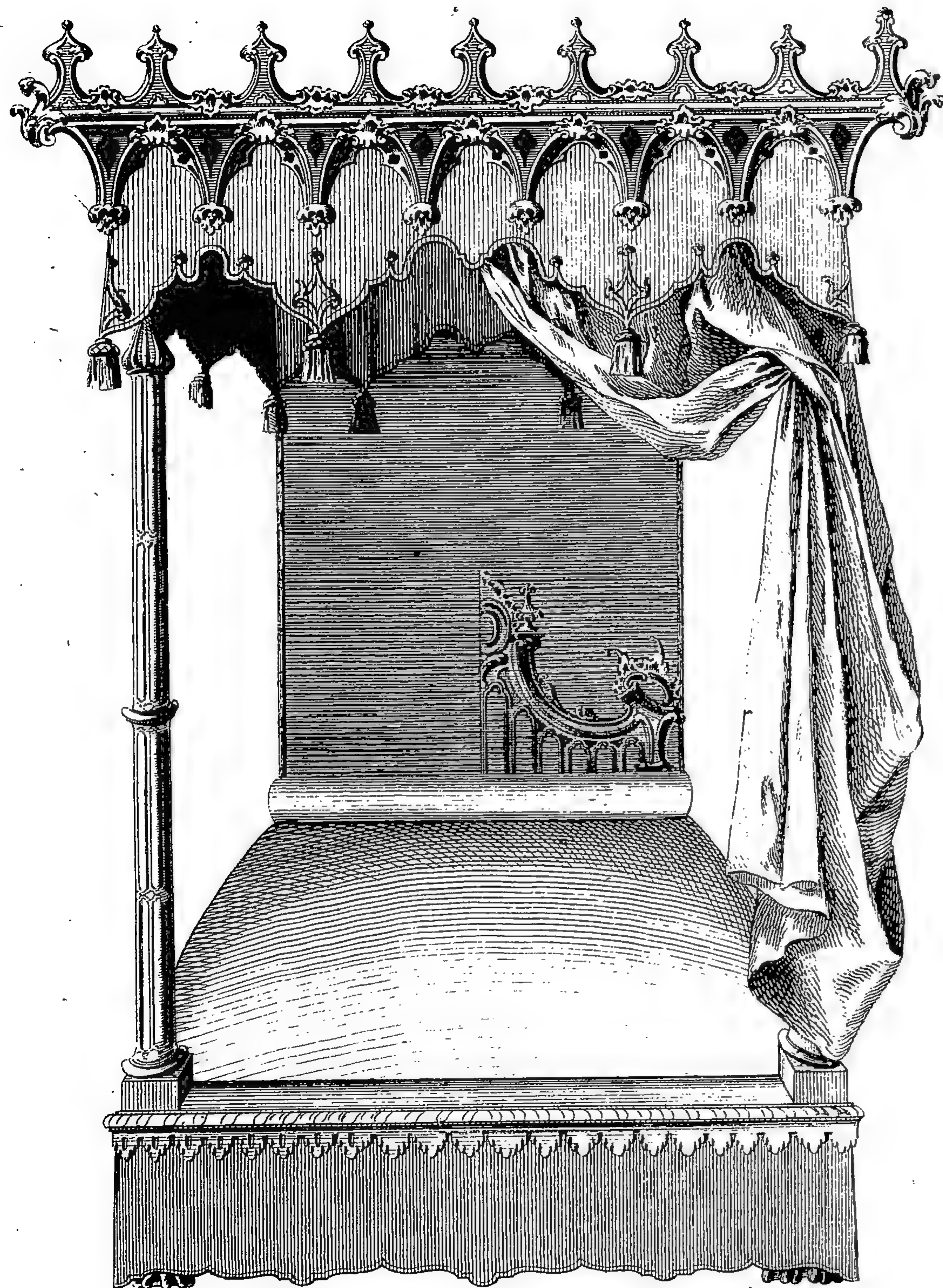
# Gothick Bed





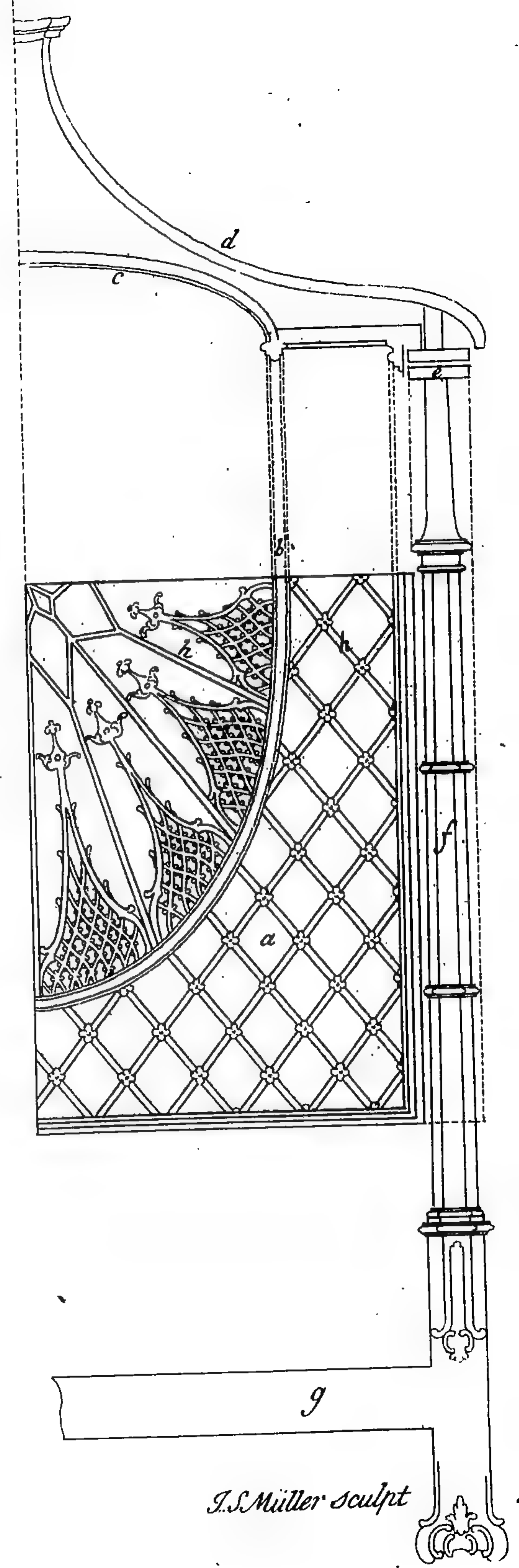
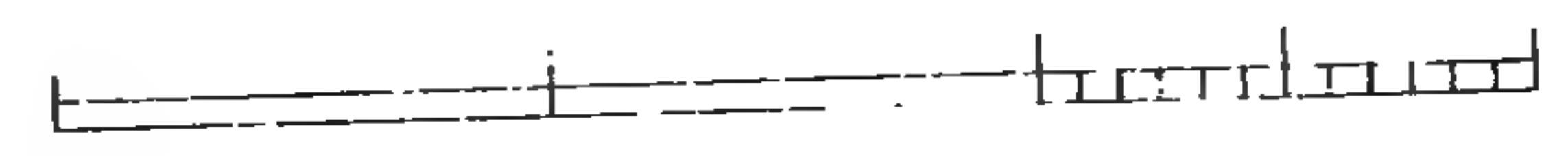
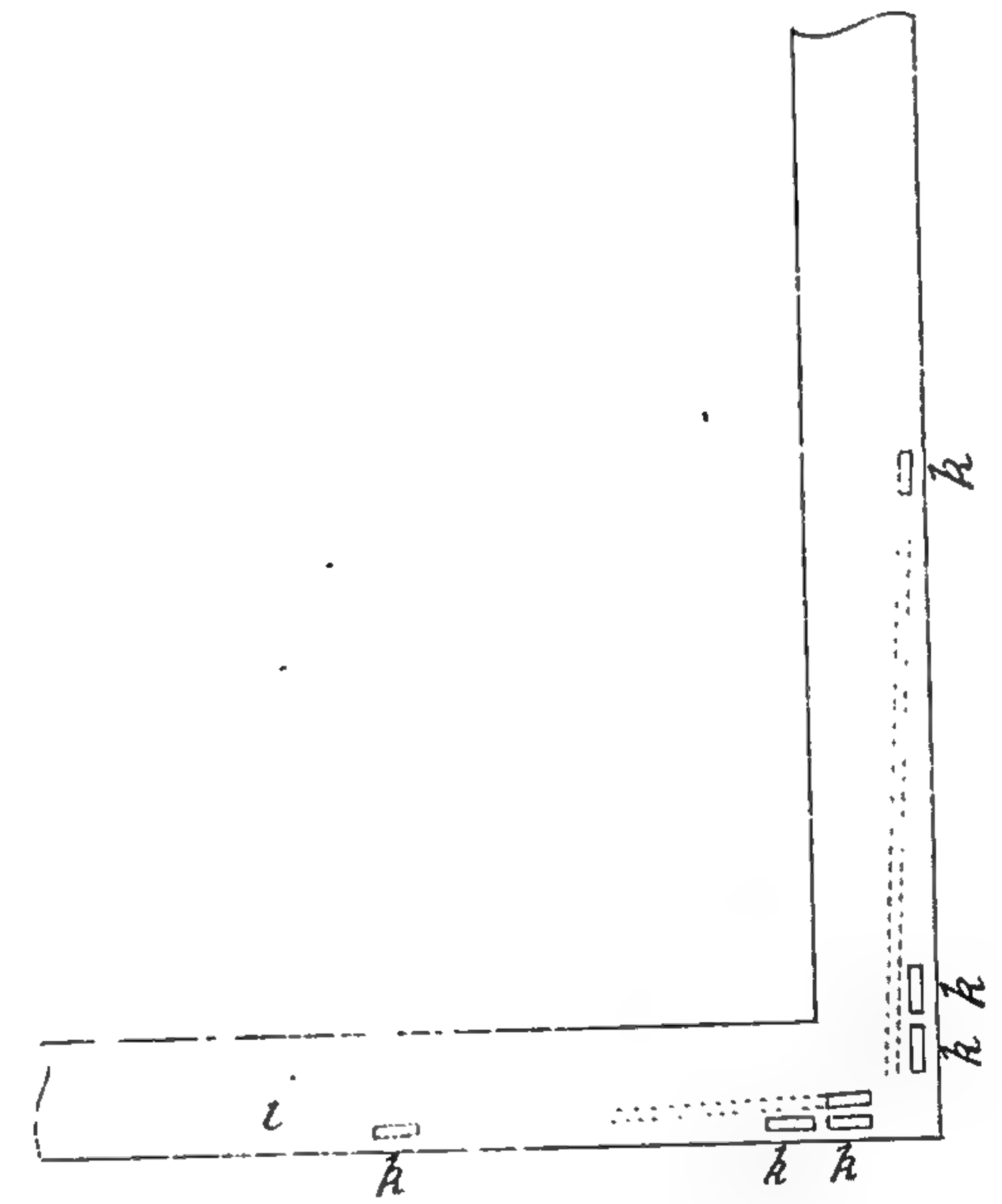
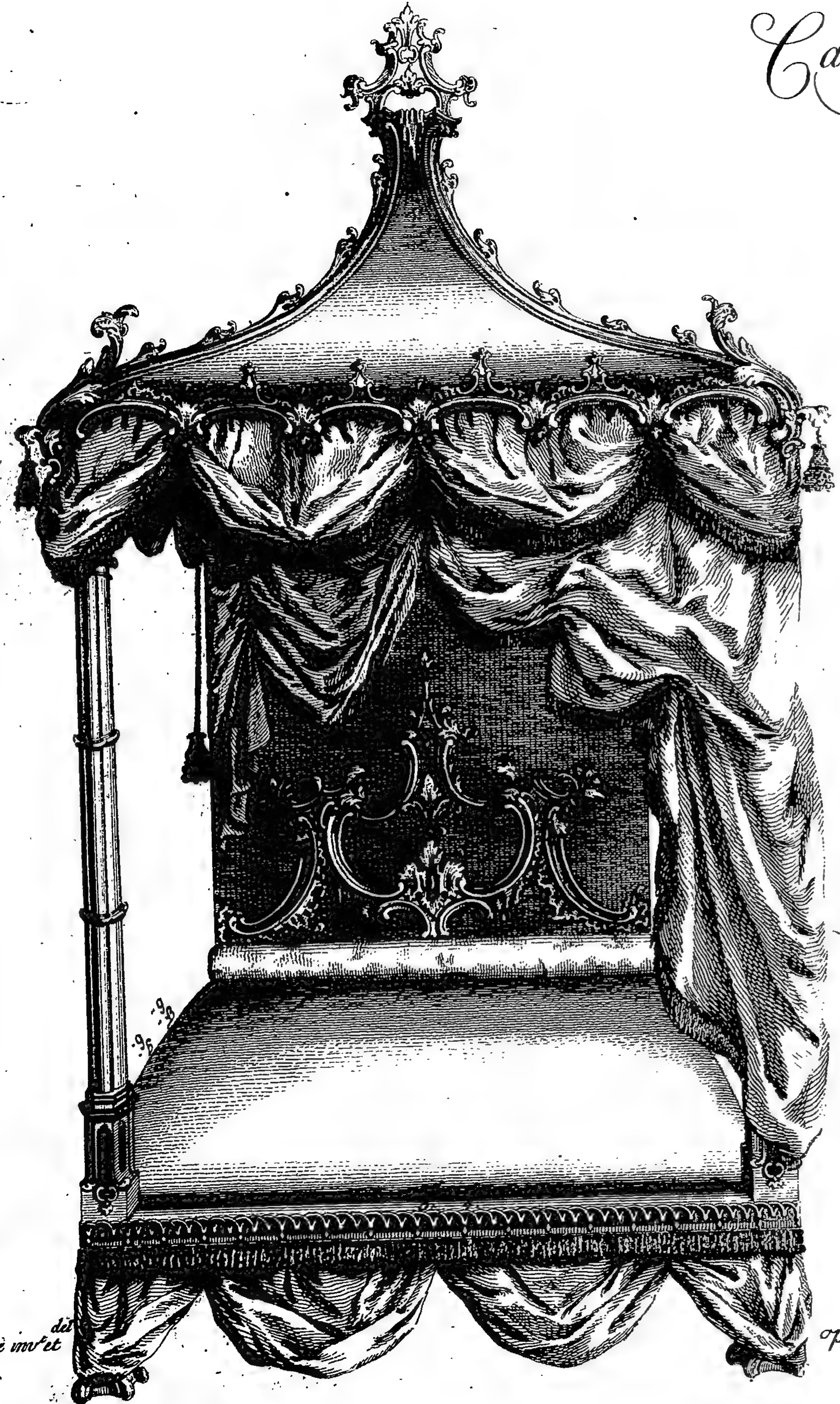








# Canopy Bed



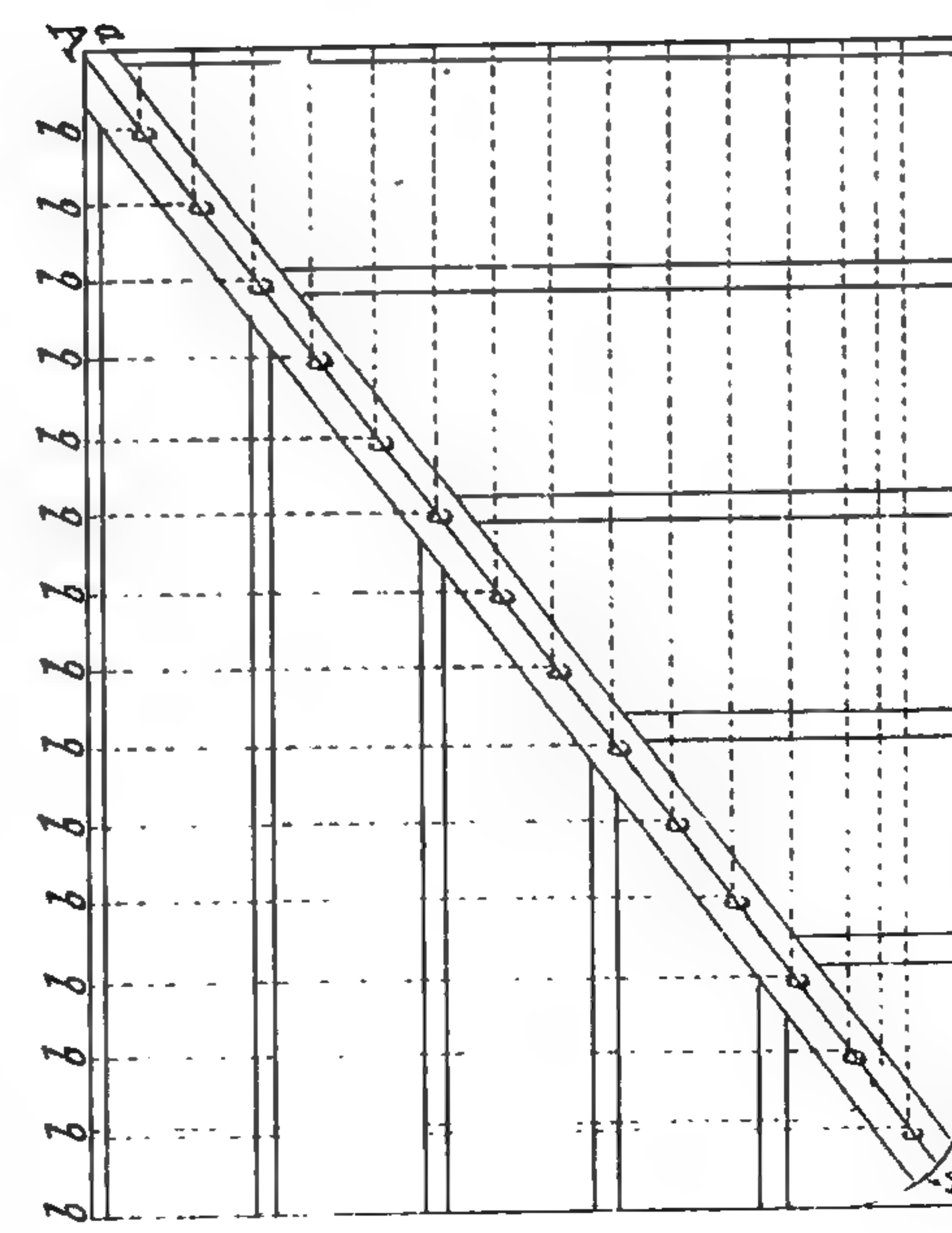
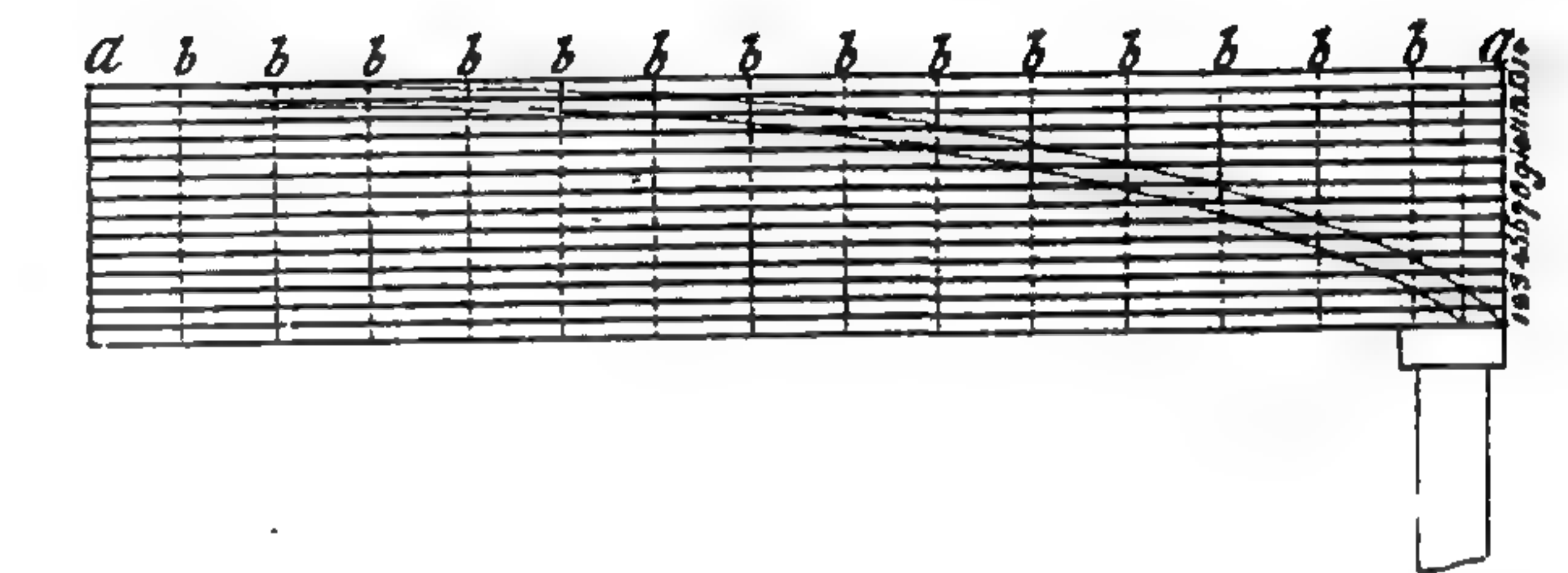
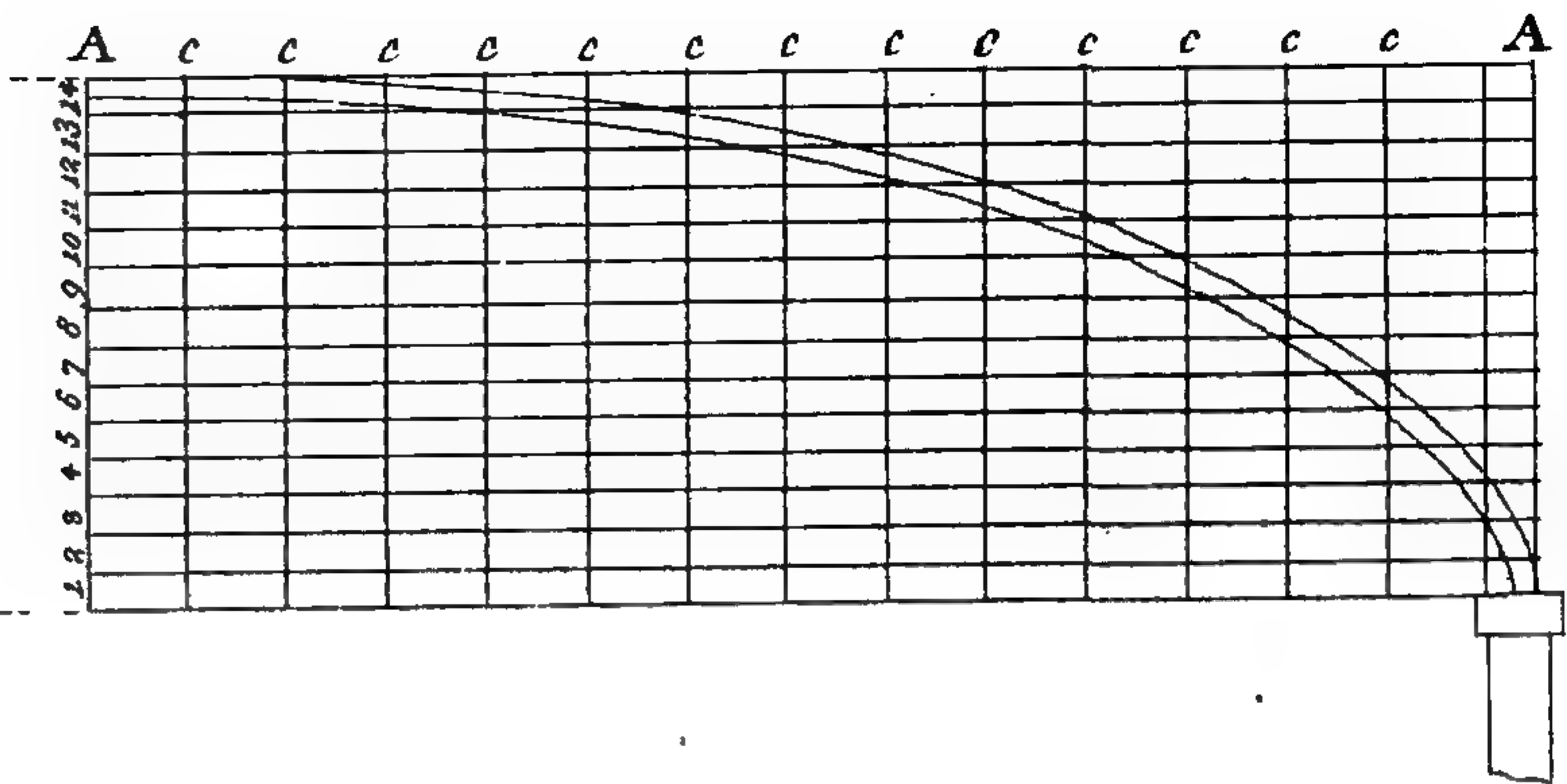
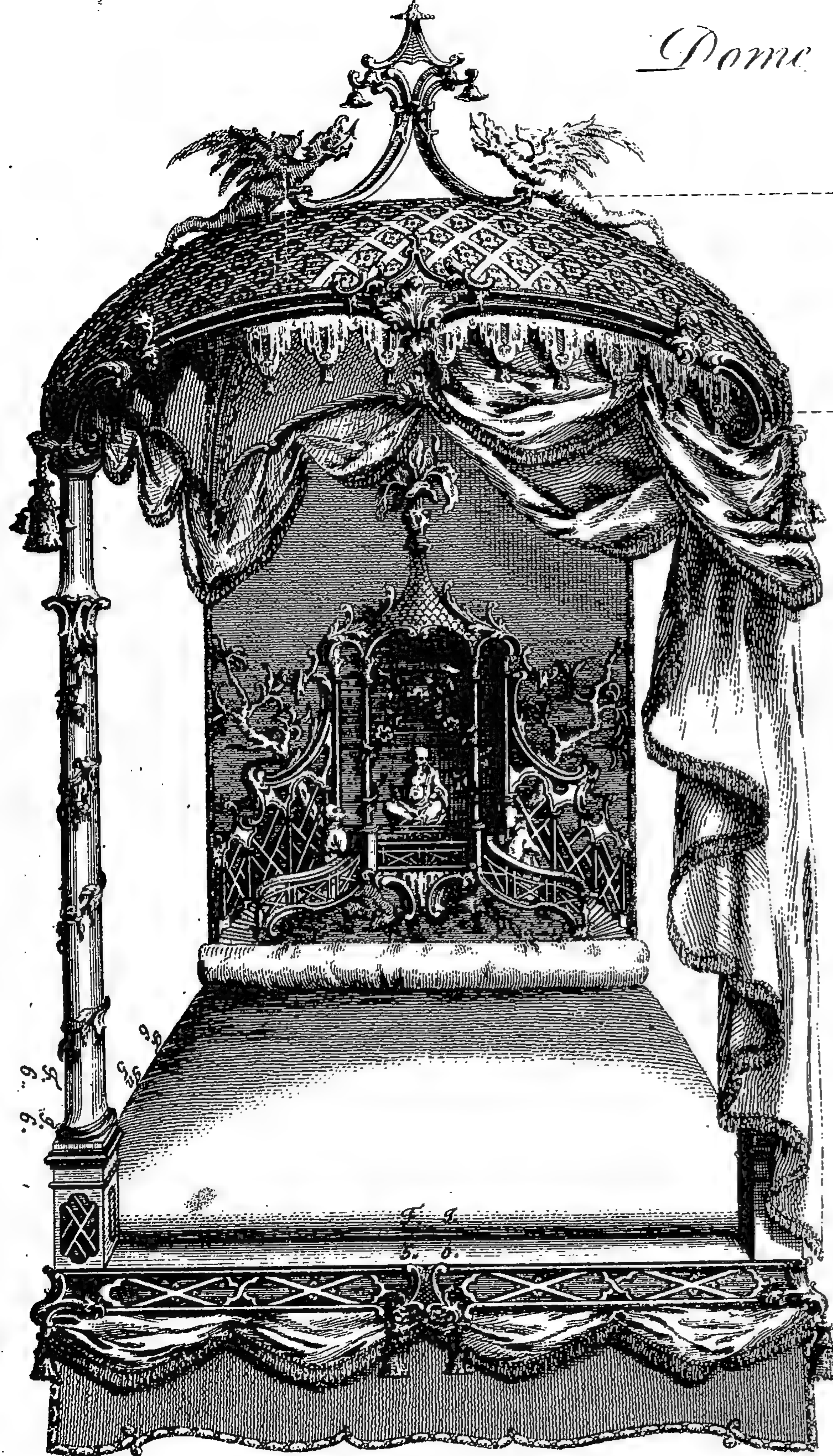
J.S. Müller sculpt

T. Chippondale inv<sup>t</sup> et del

Pub.<sup>d</sup> according to Act of Parliam.<sup>t</sup> 1753.

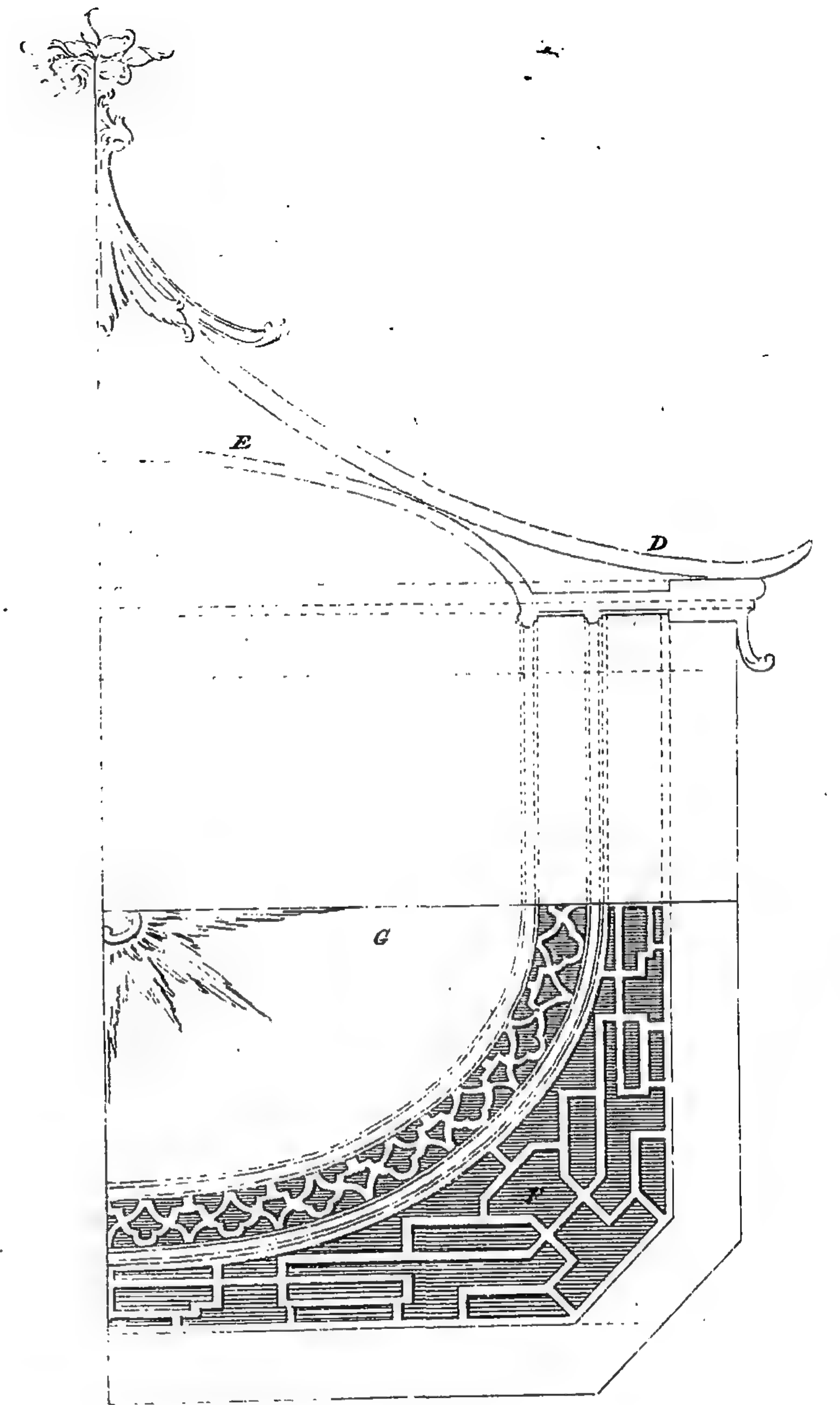
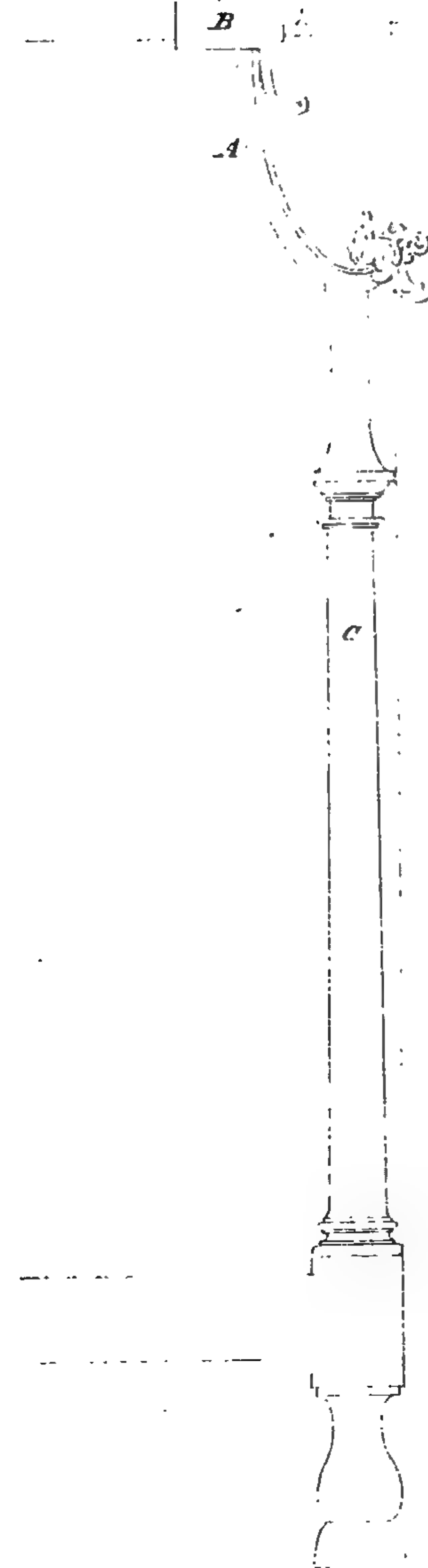
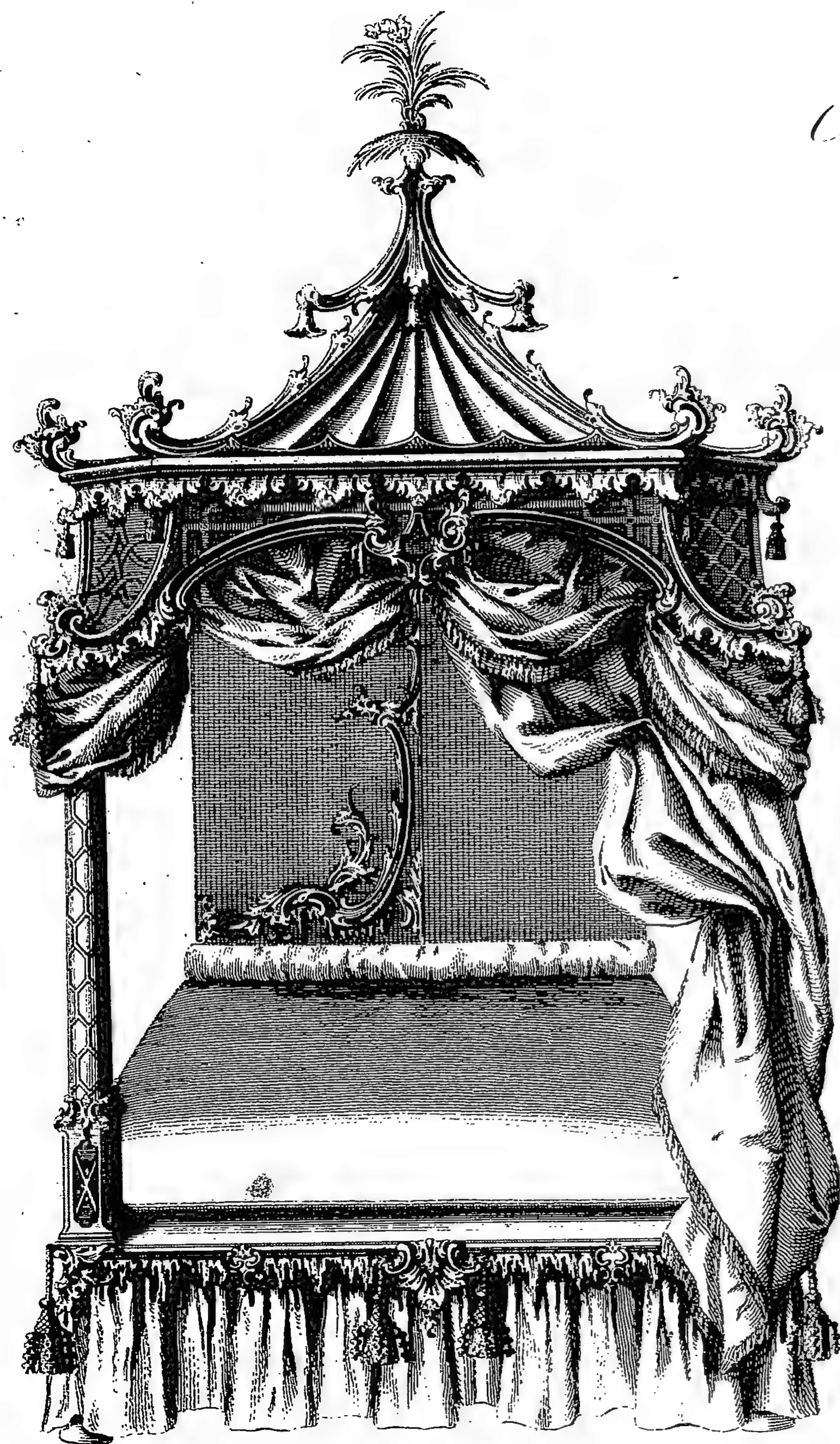


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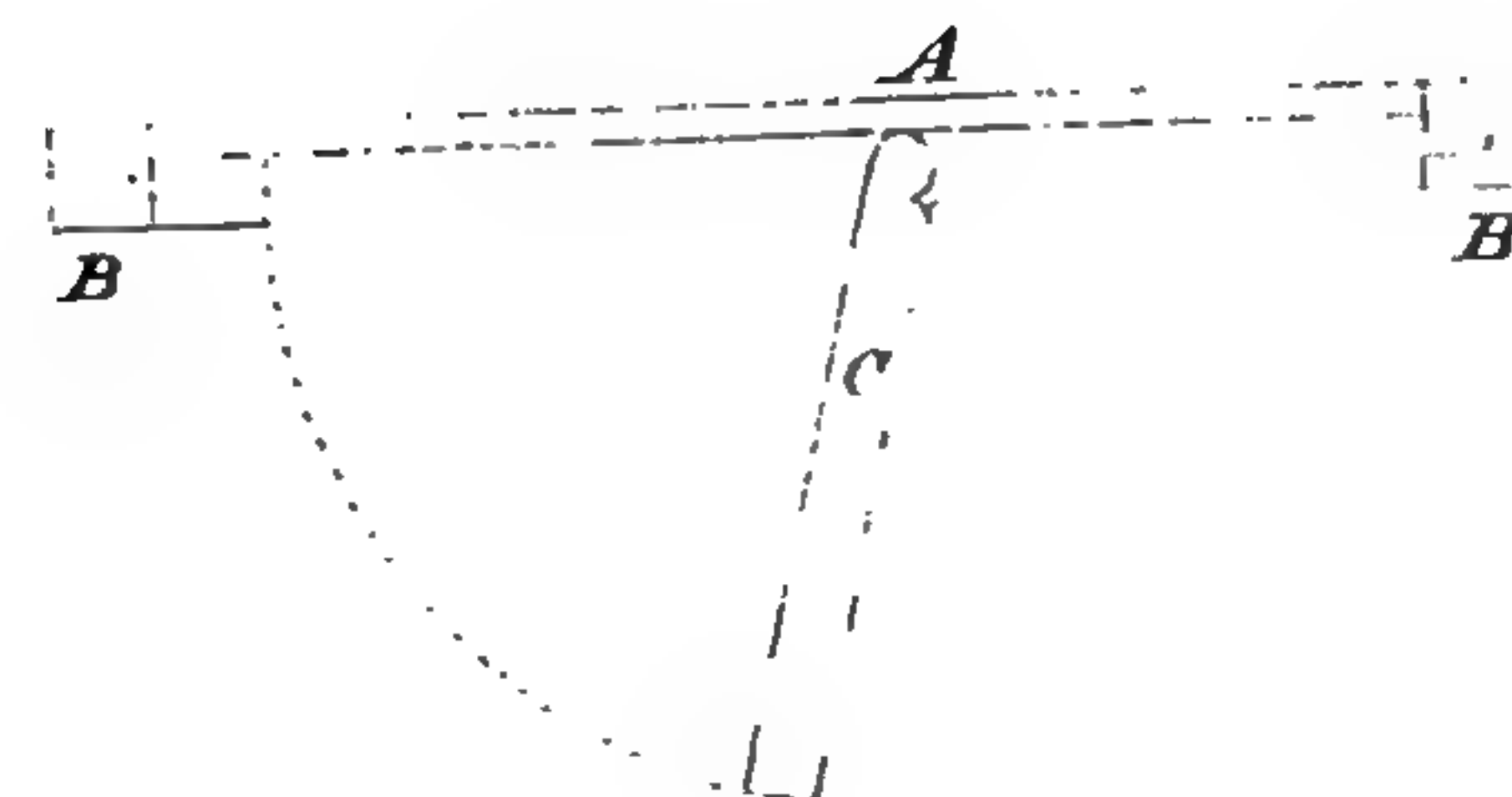
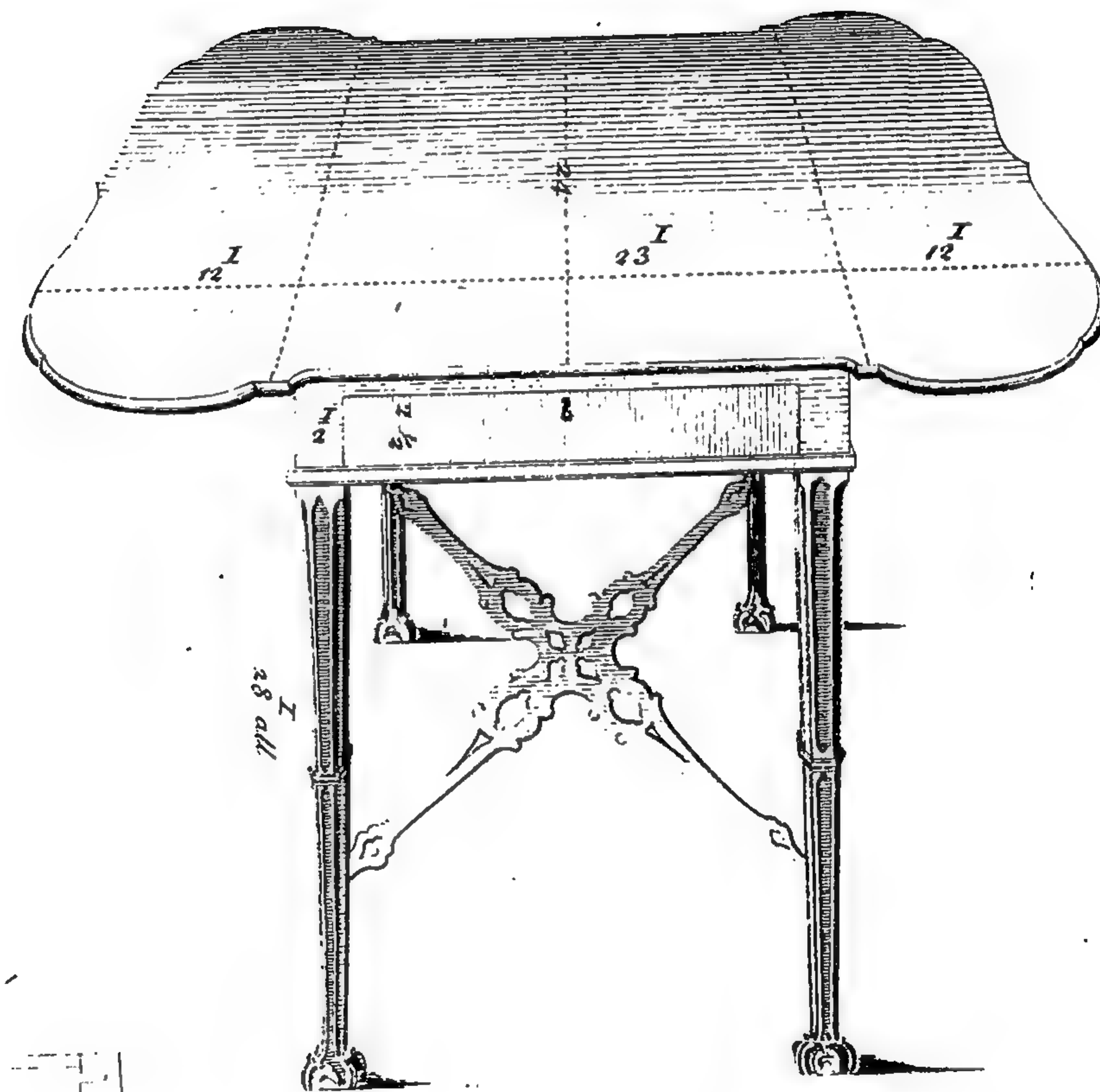
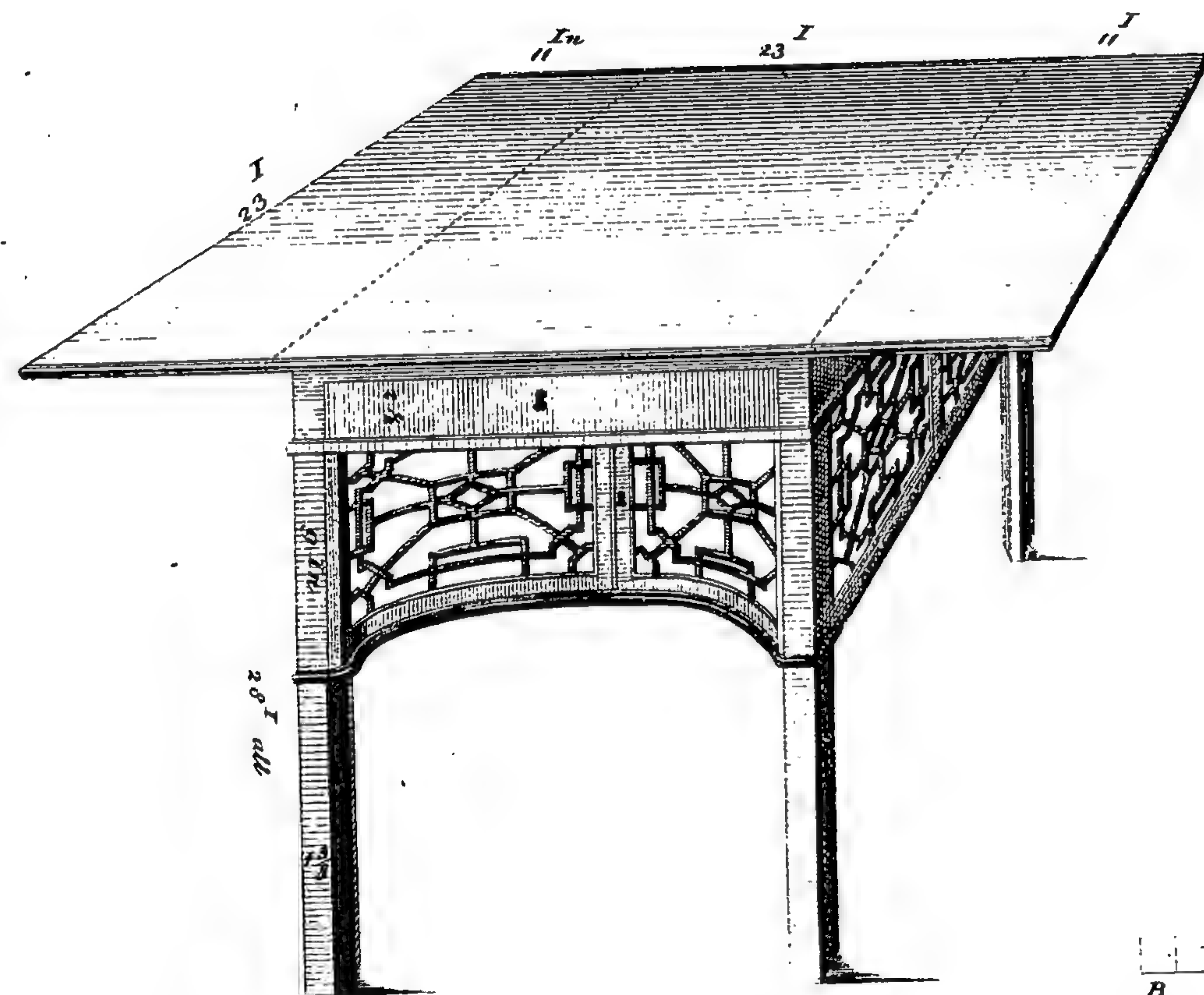


Chinese Bed.

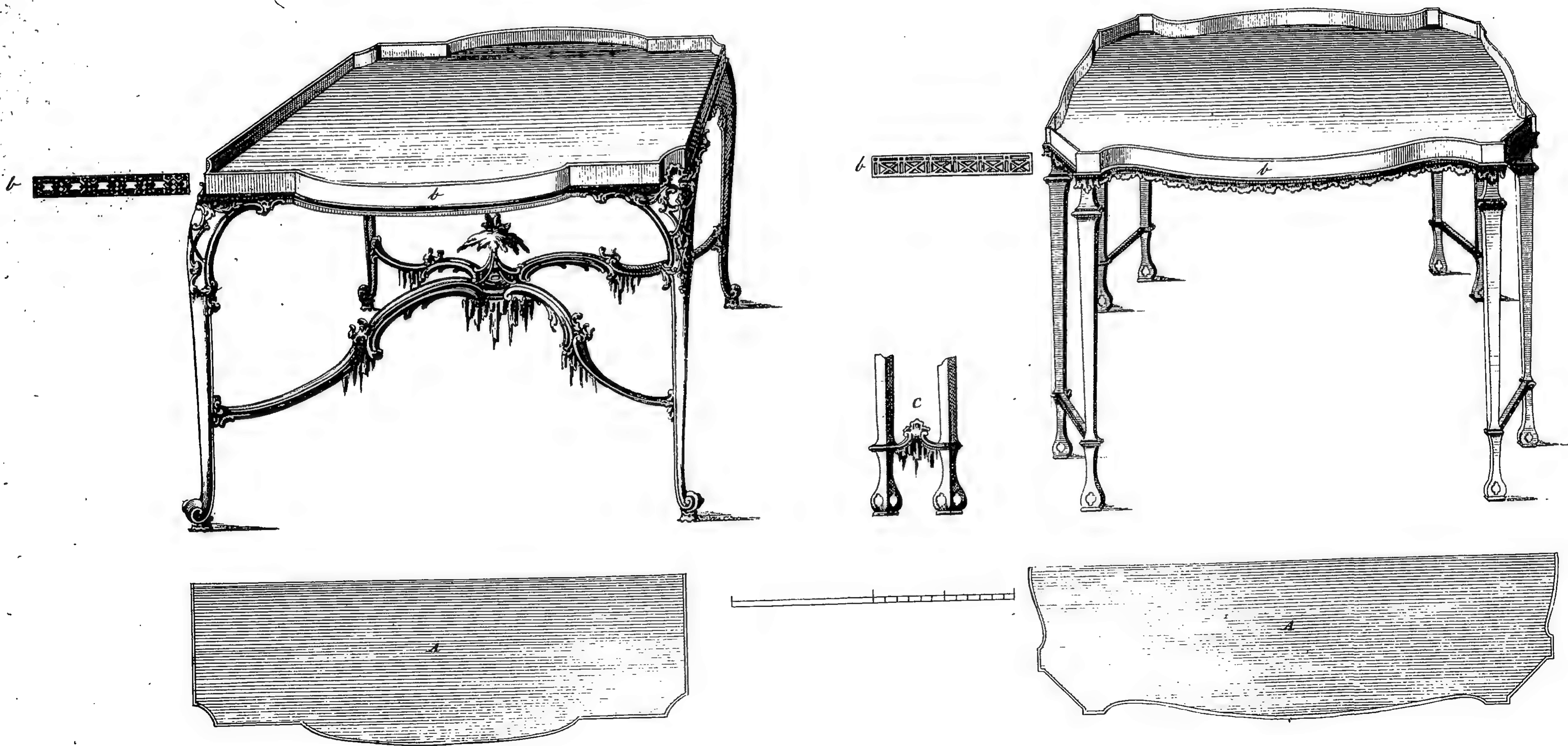




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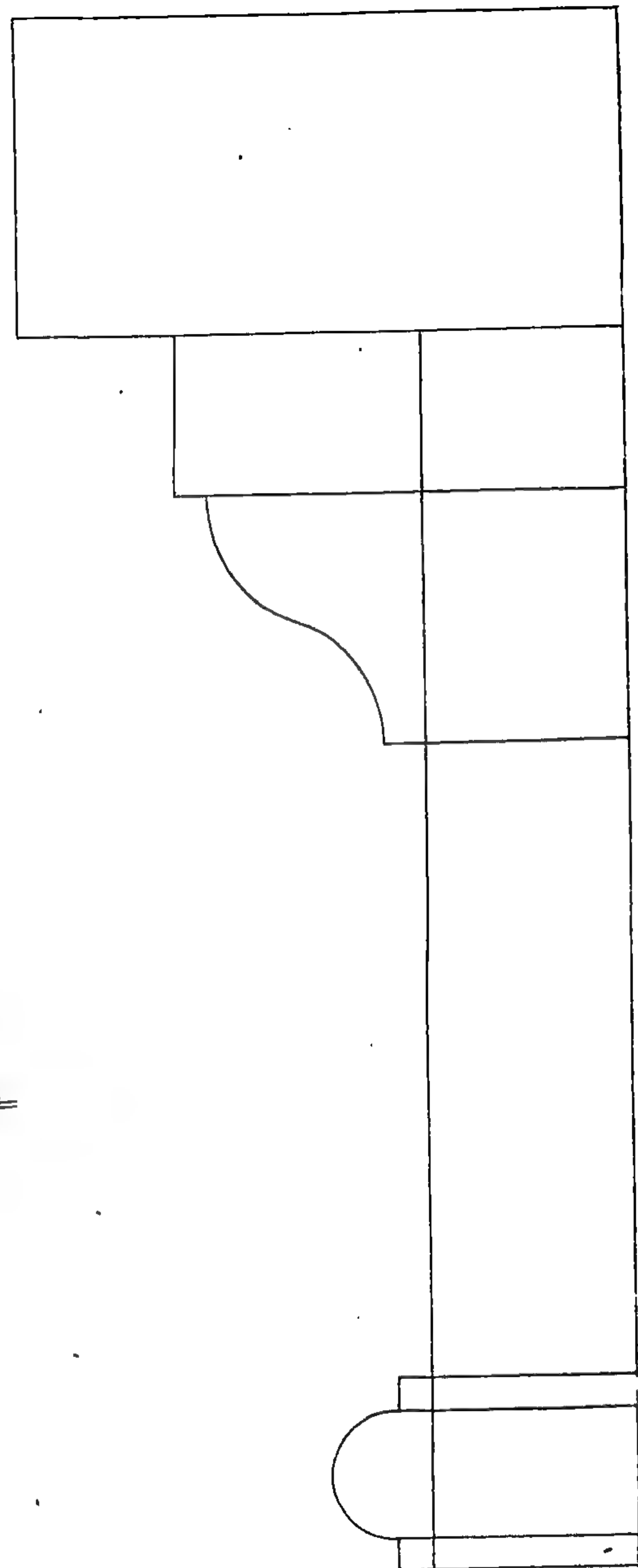
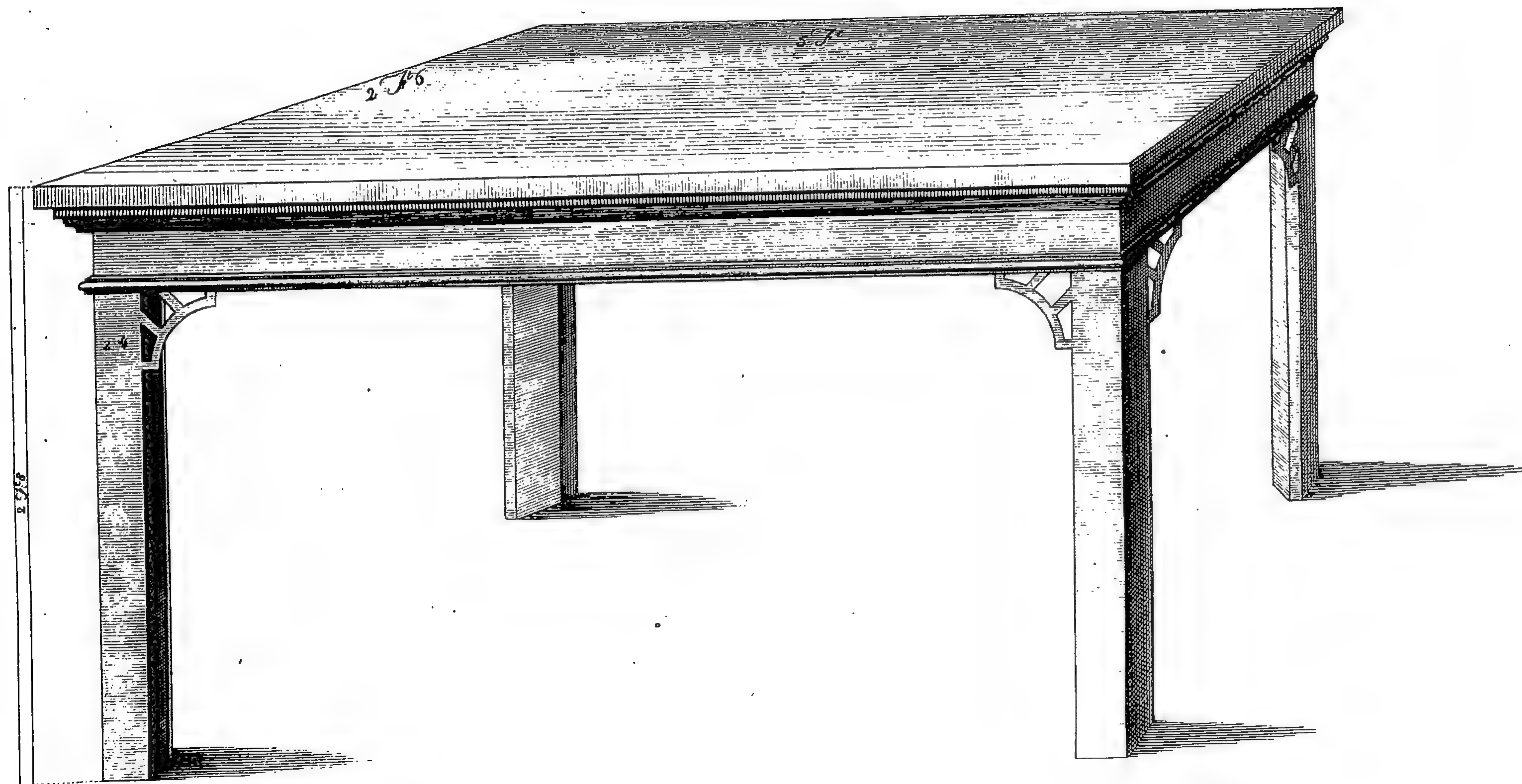






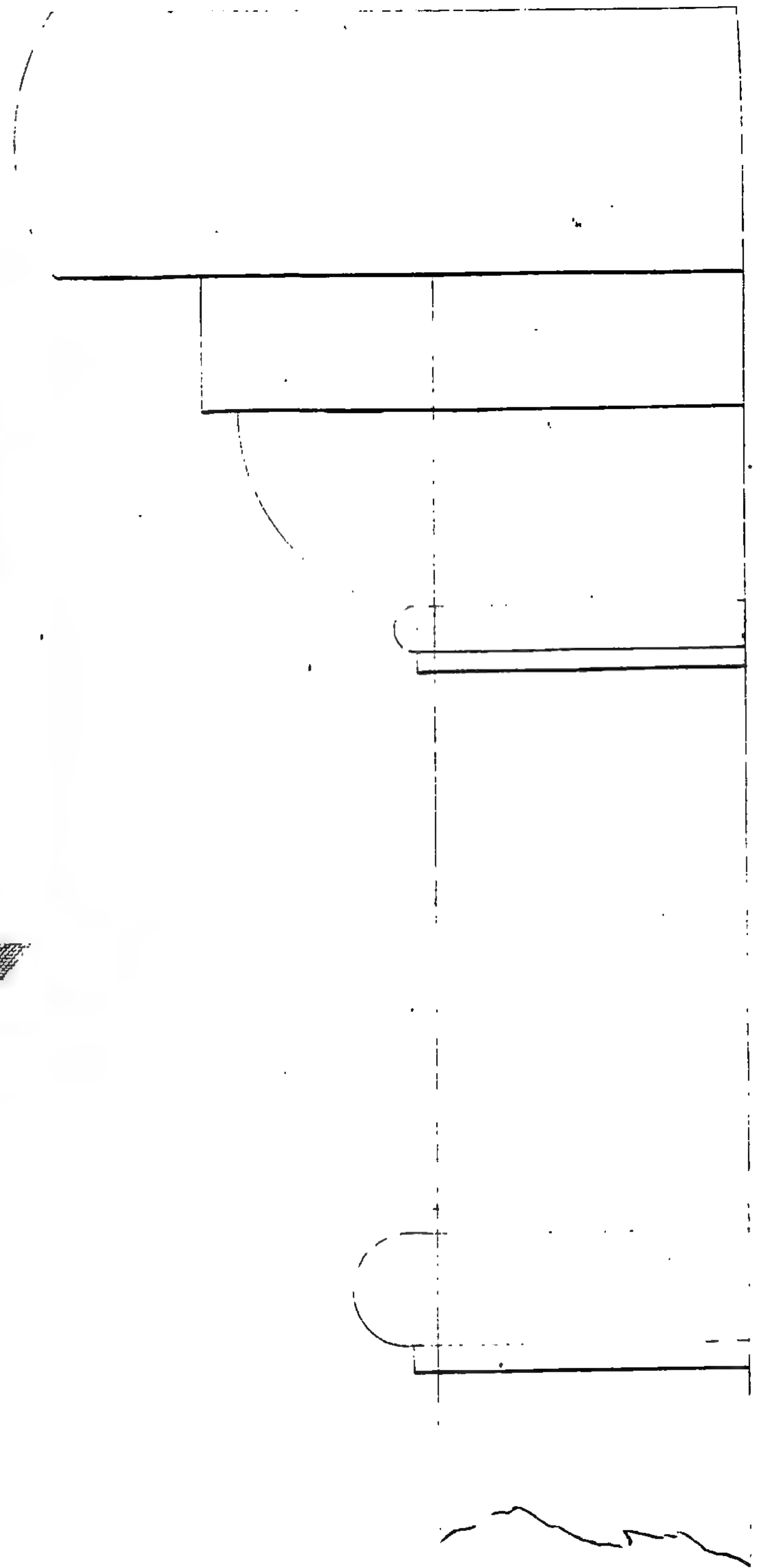
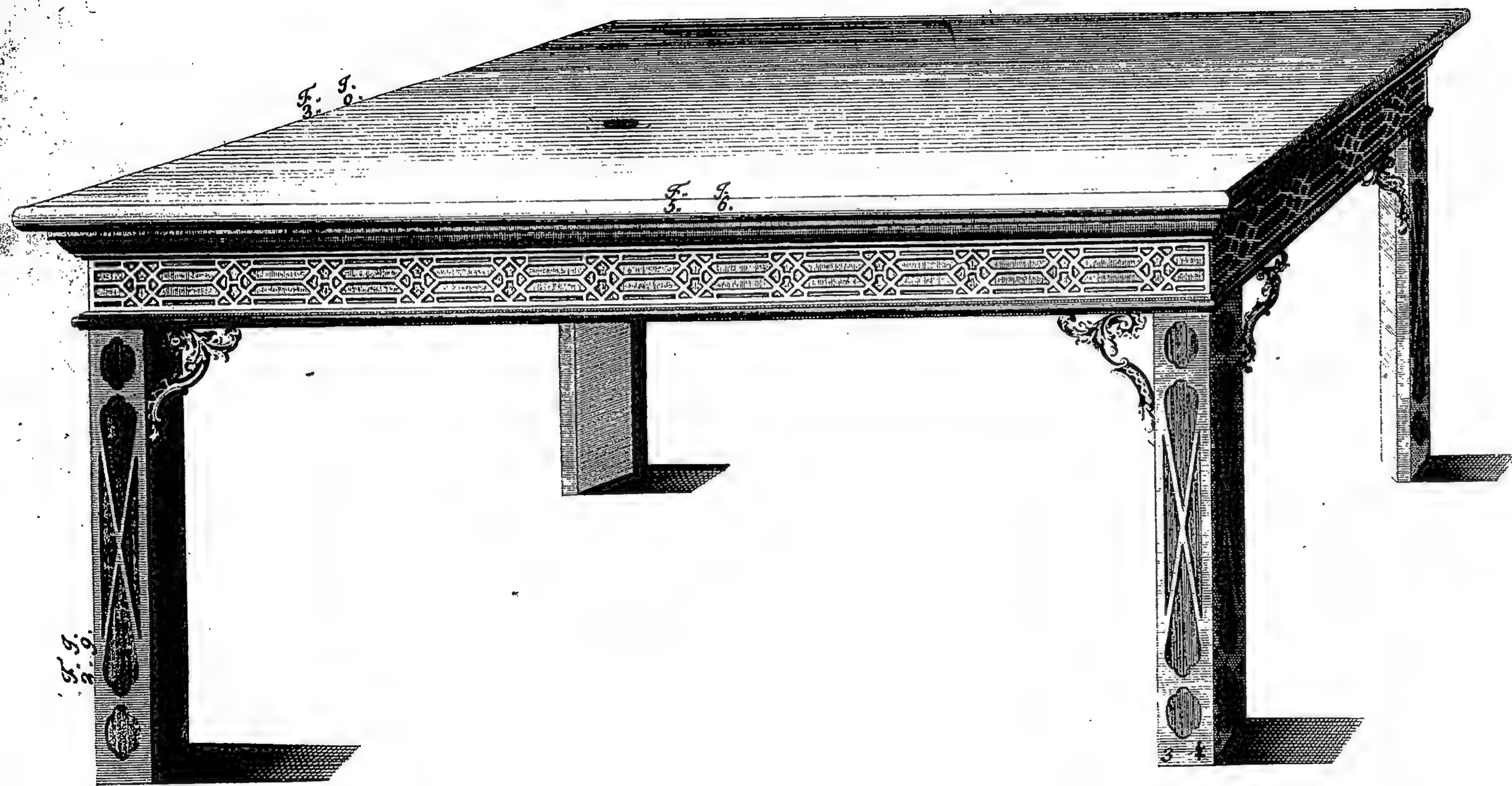


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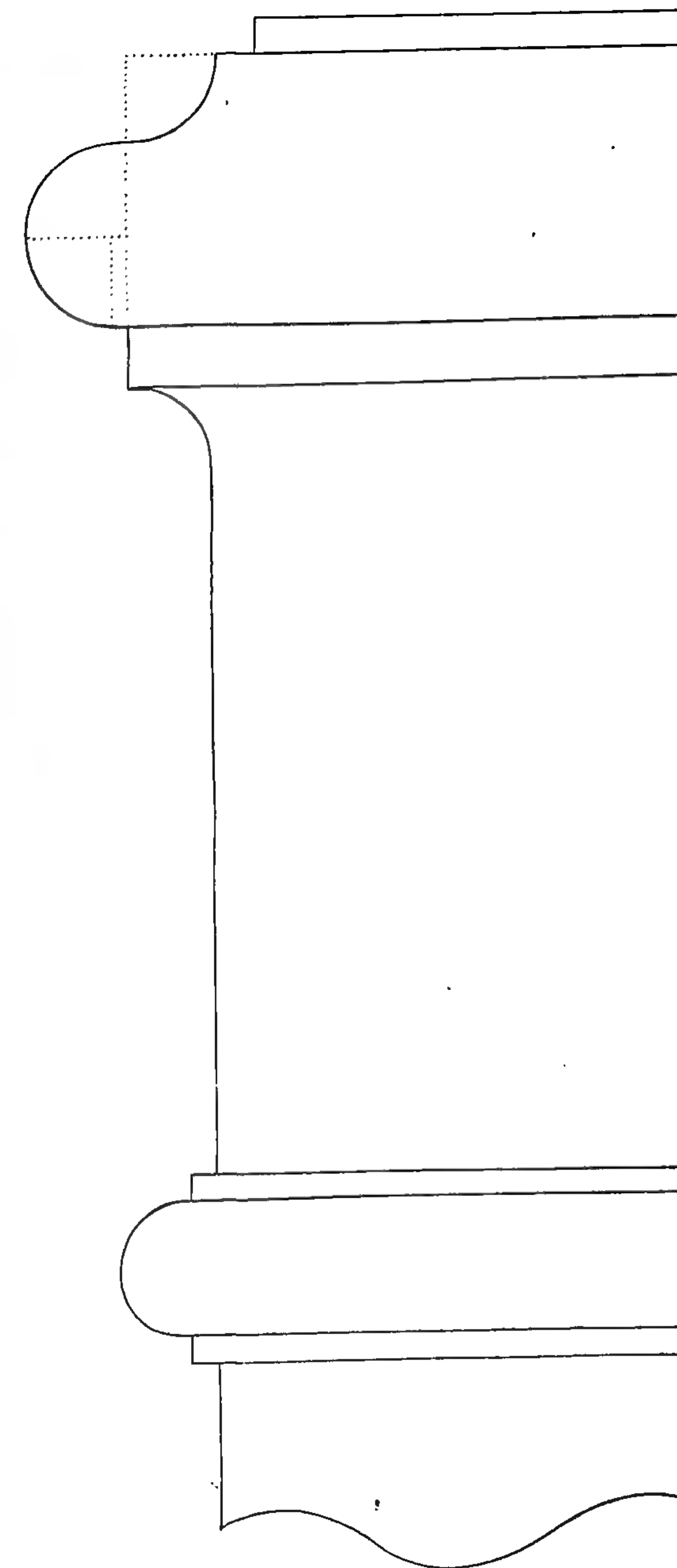
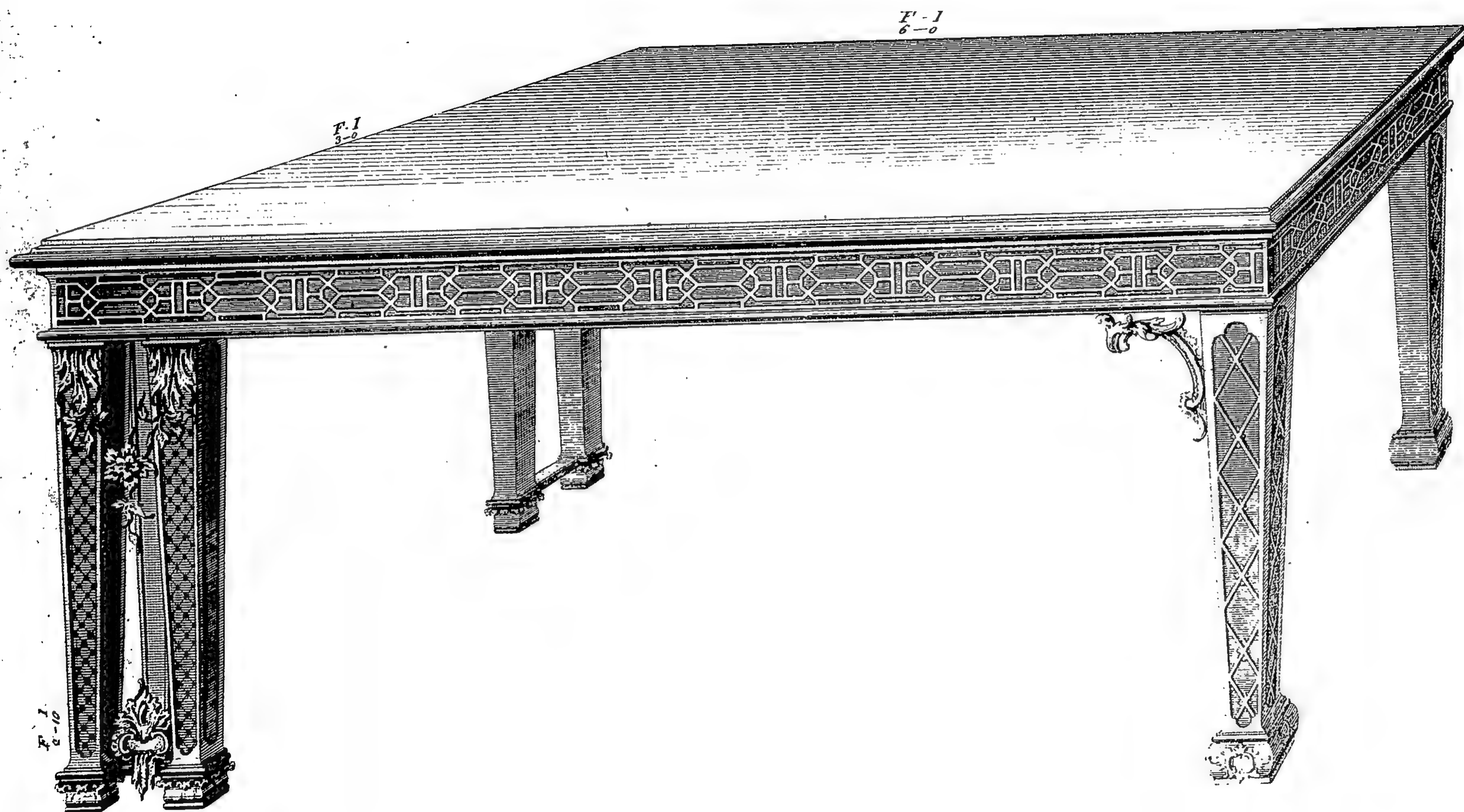


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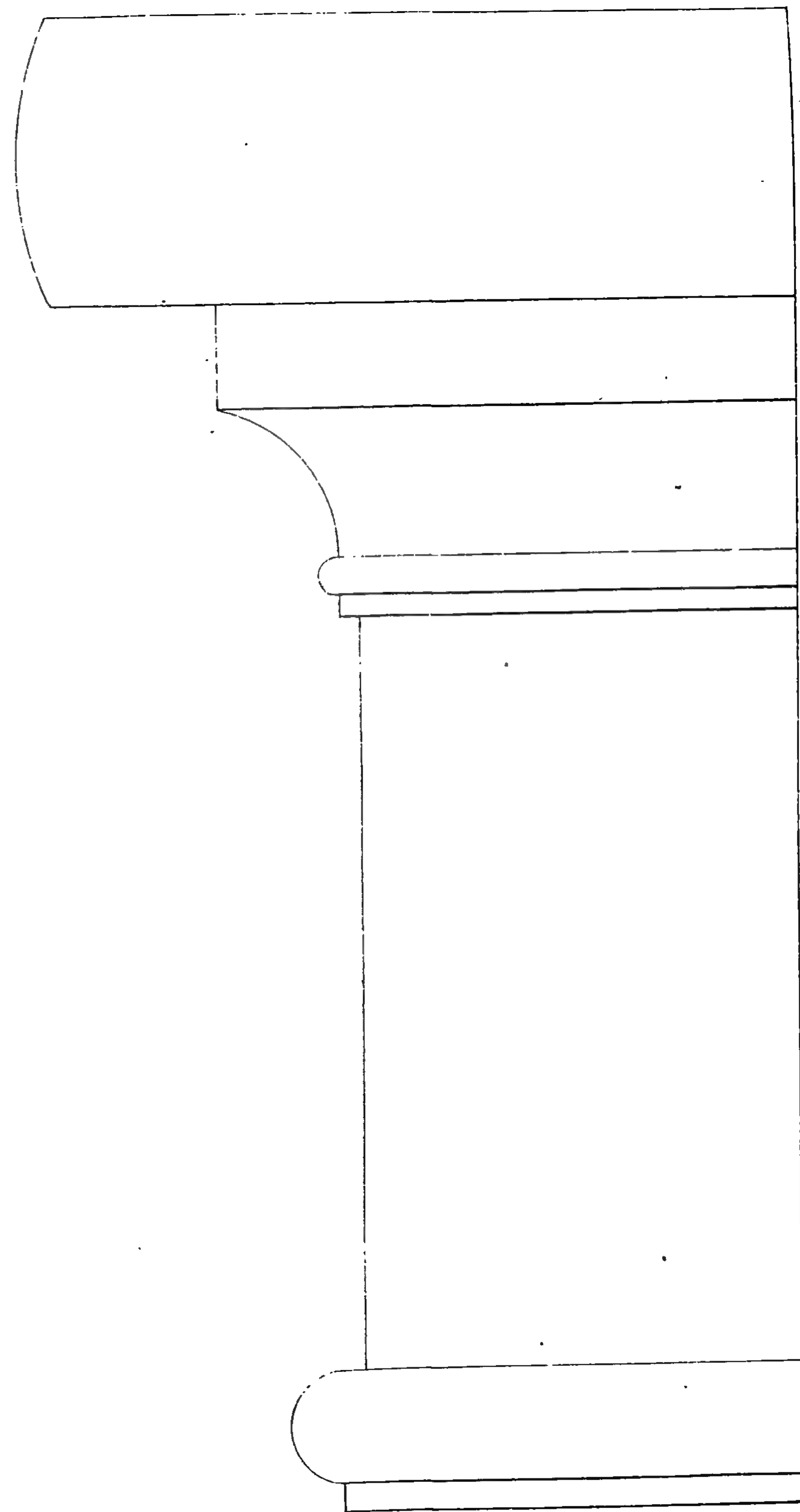
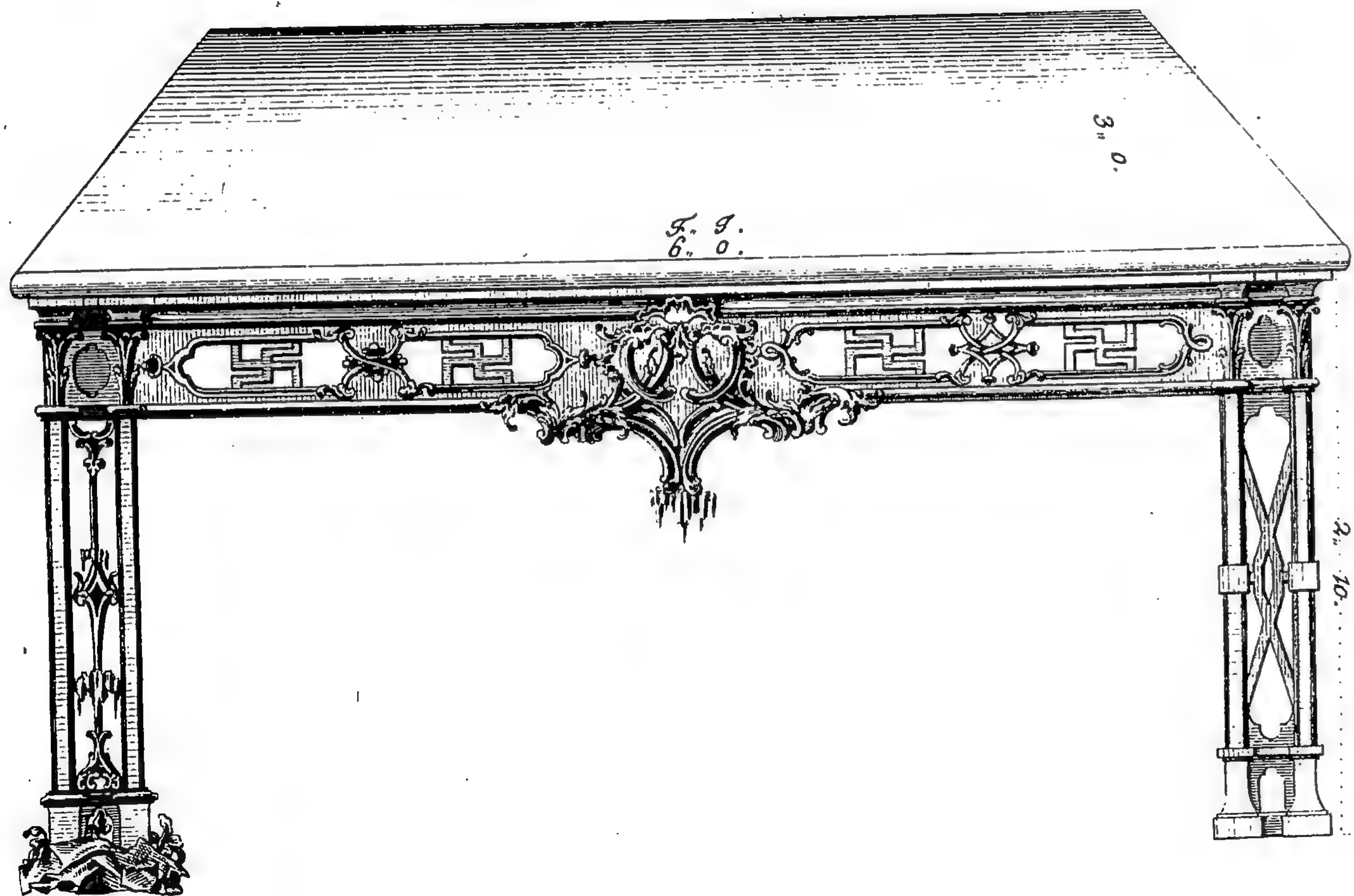


# Side Board Table



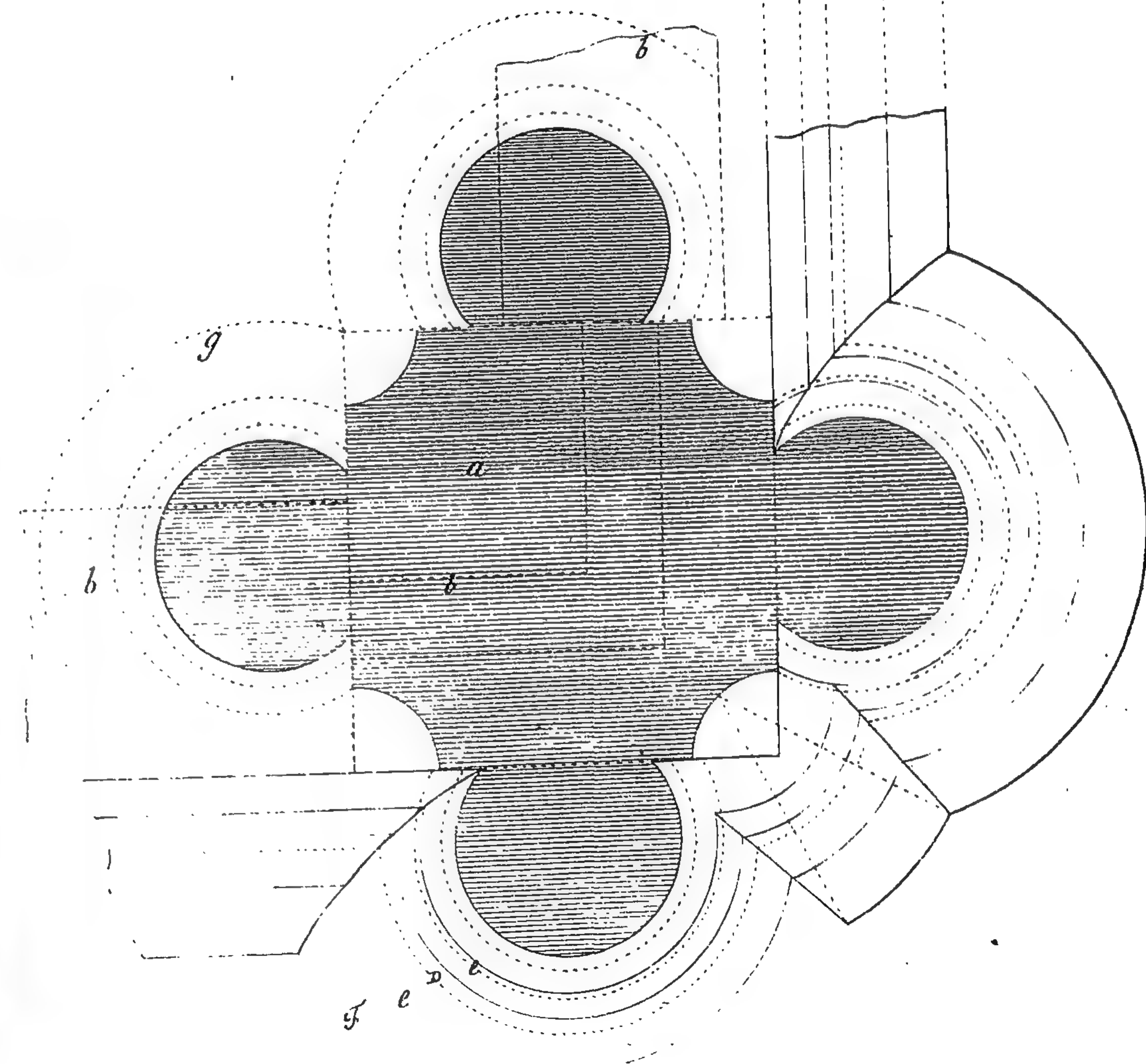
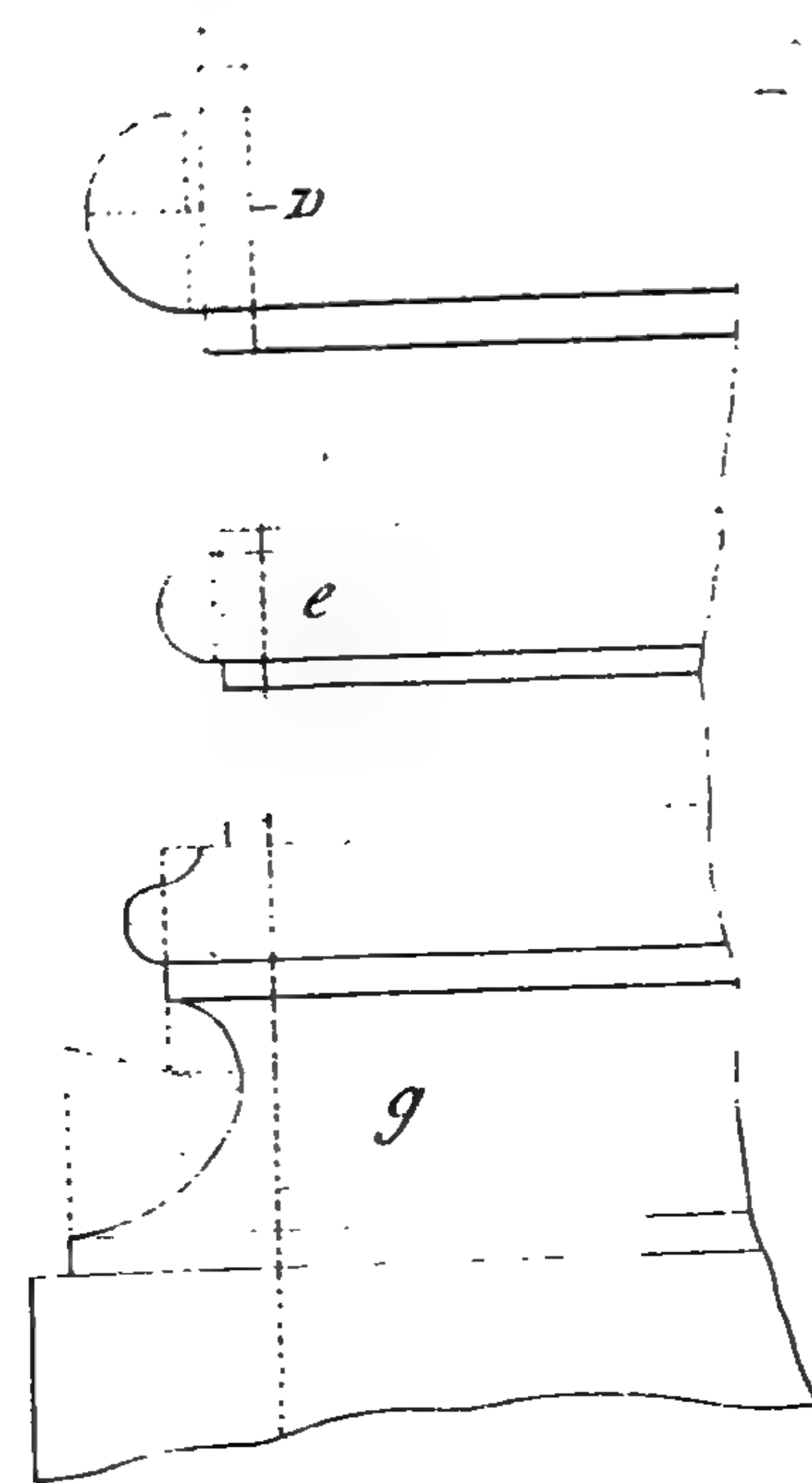
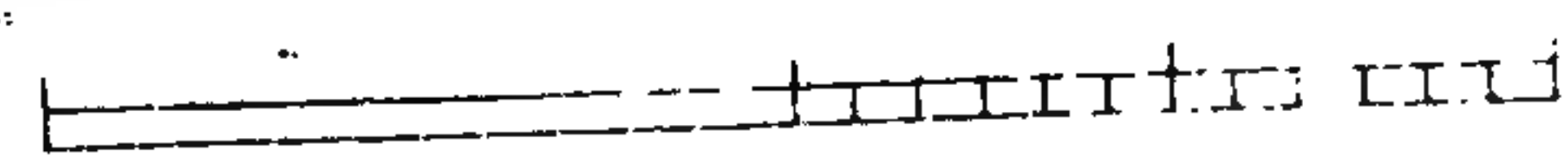
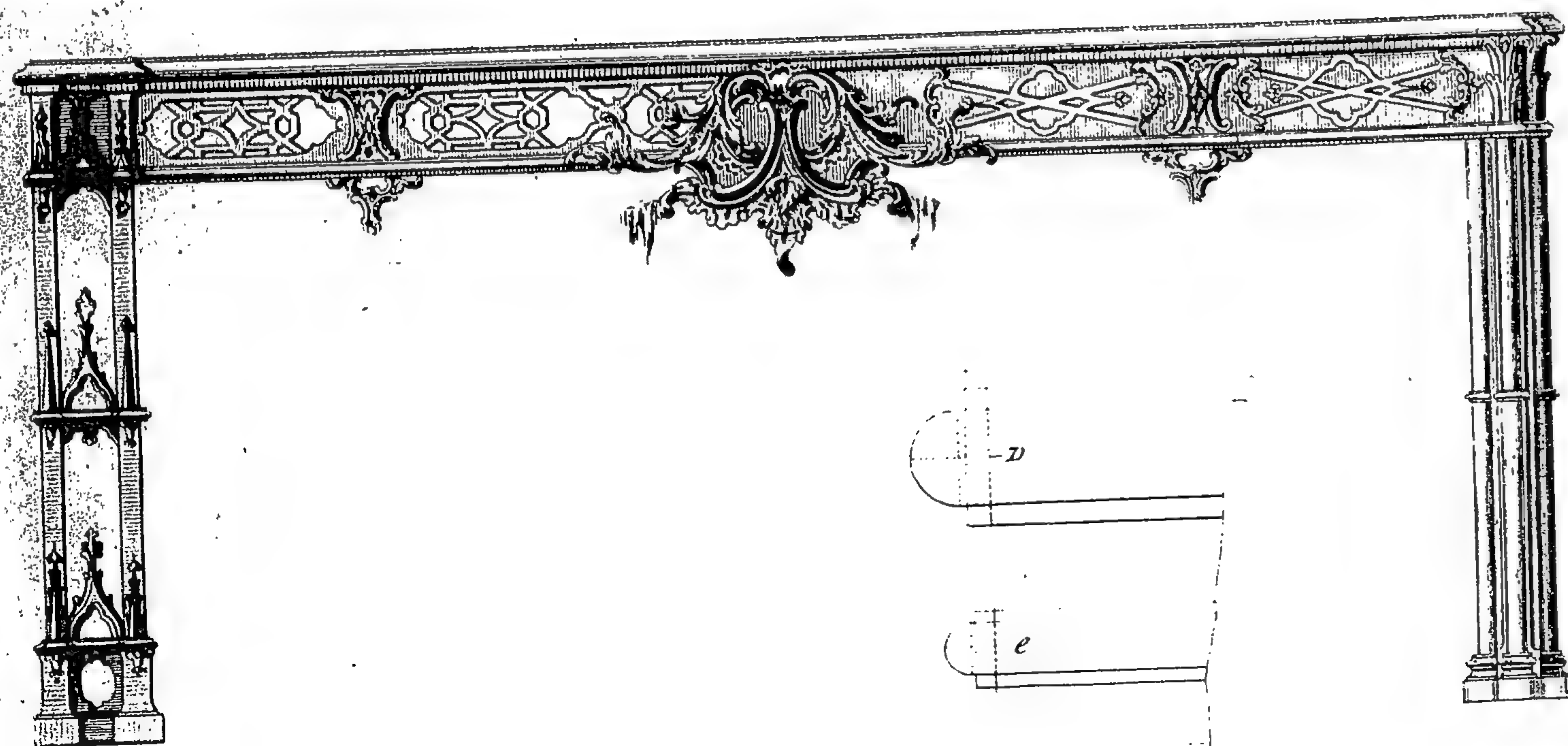


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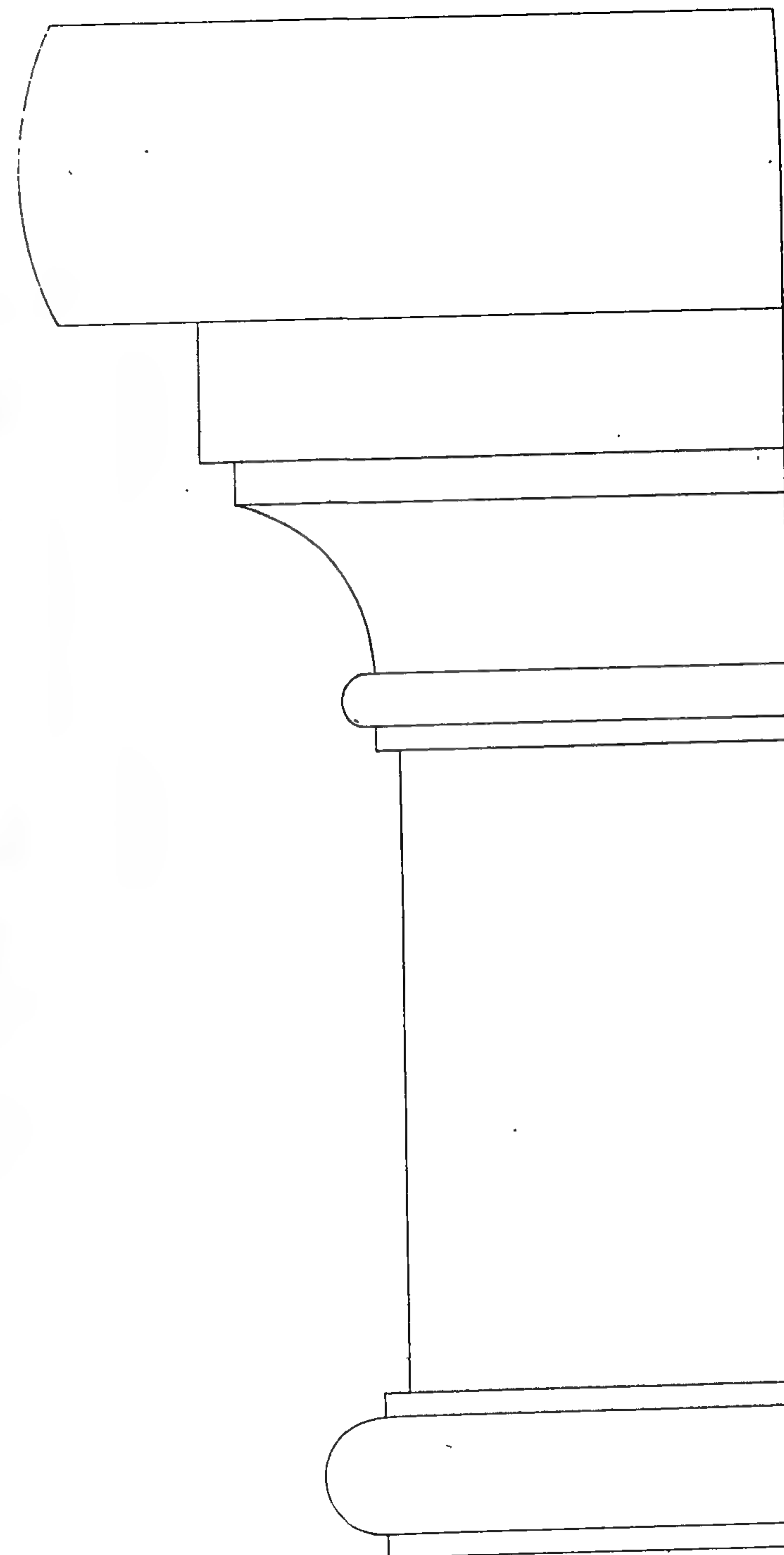
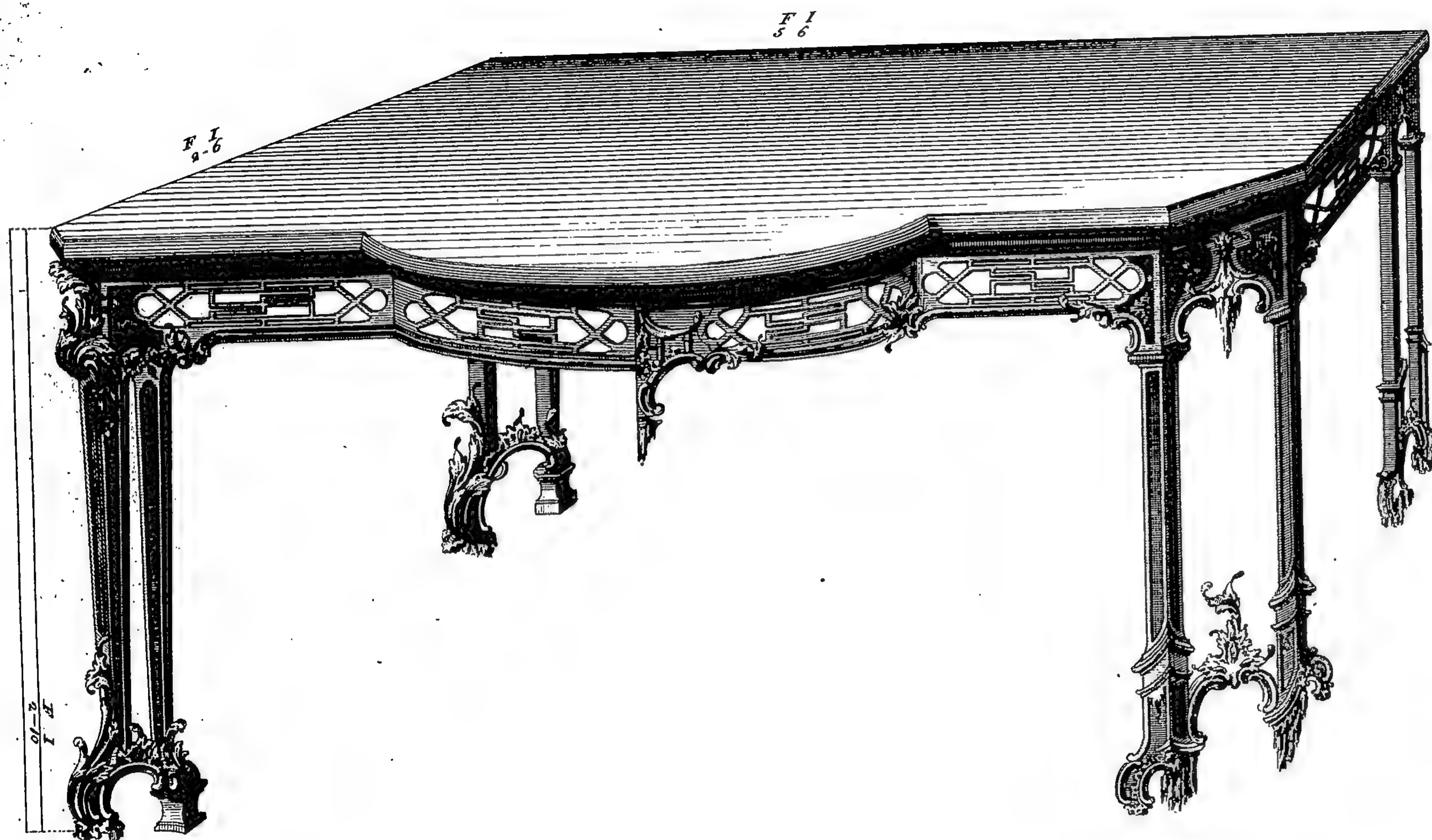


# Sideboard Table.





# Side Board Table



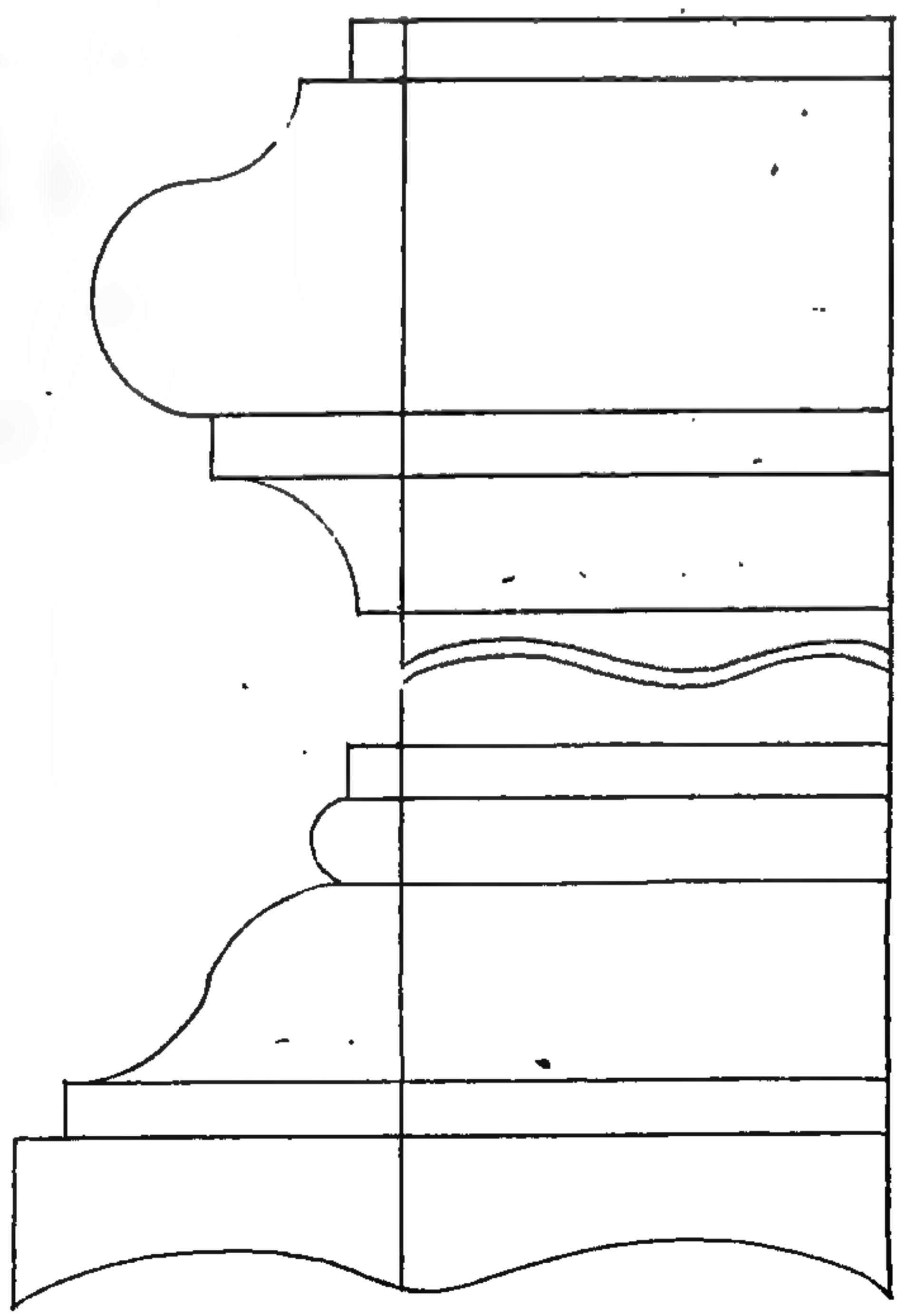
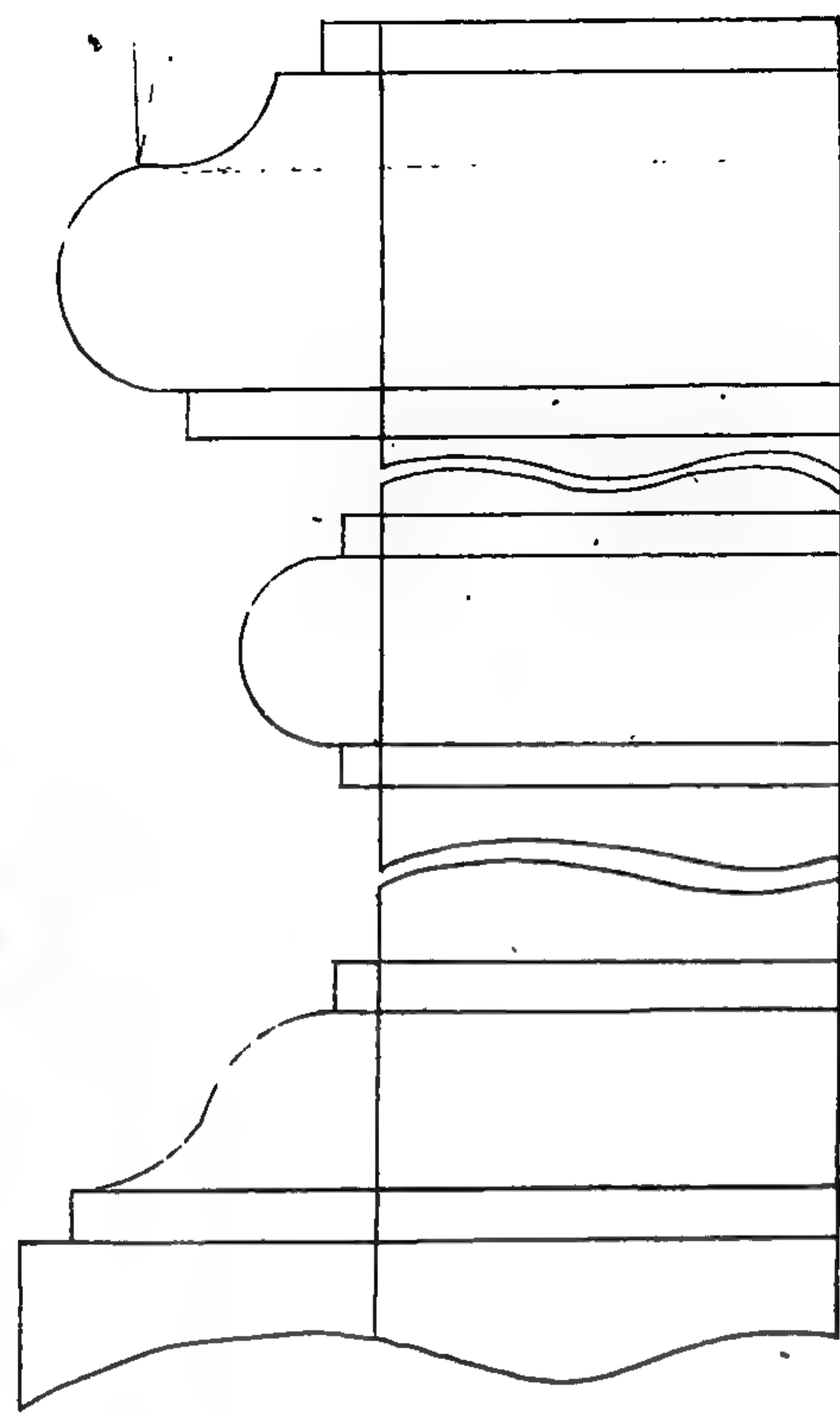
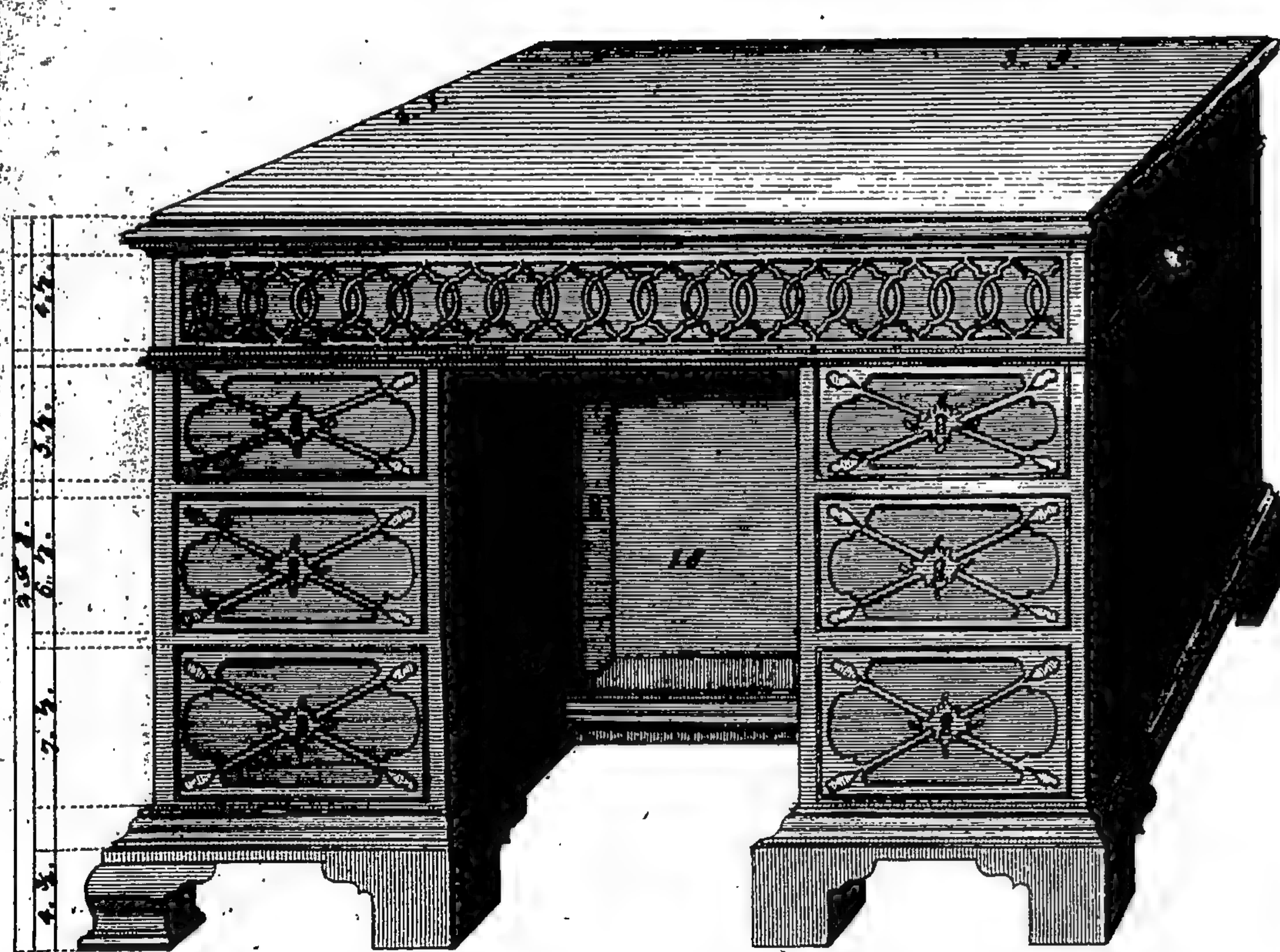
Pub. according to Act of Parliam. 1753.

J.S. Müller sculp.

T. Chippendale inv. et del.

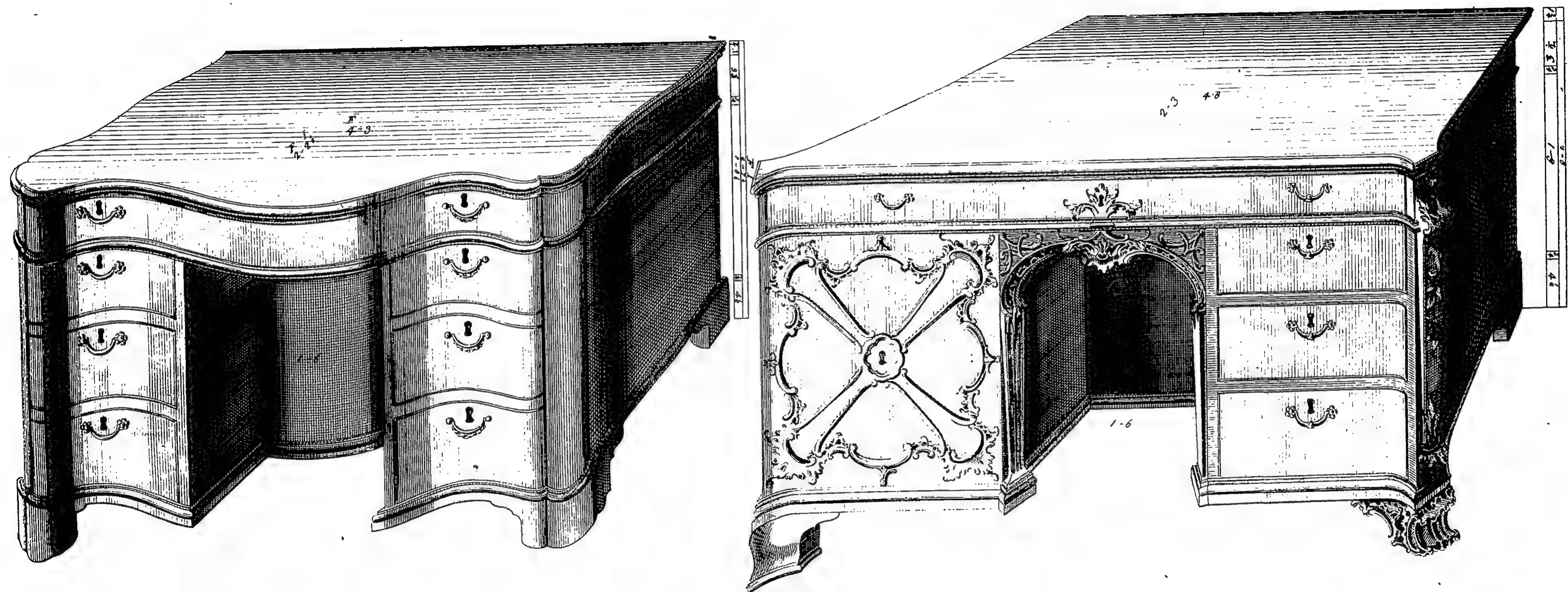


*Buroe. Tables.*



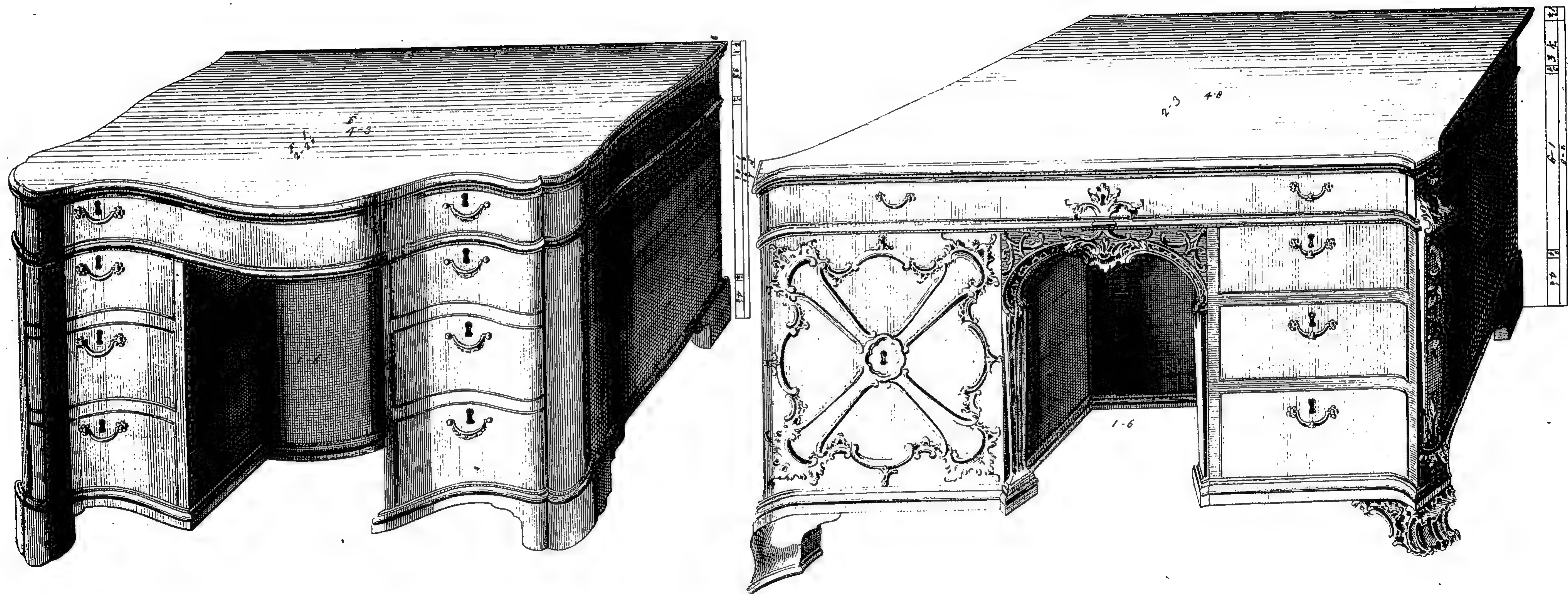


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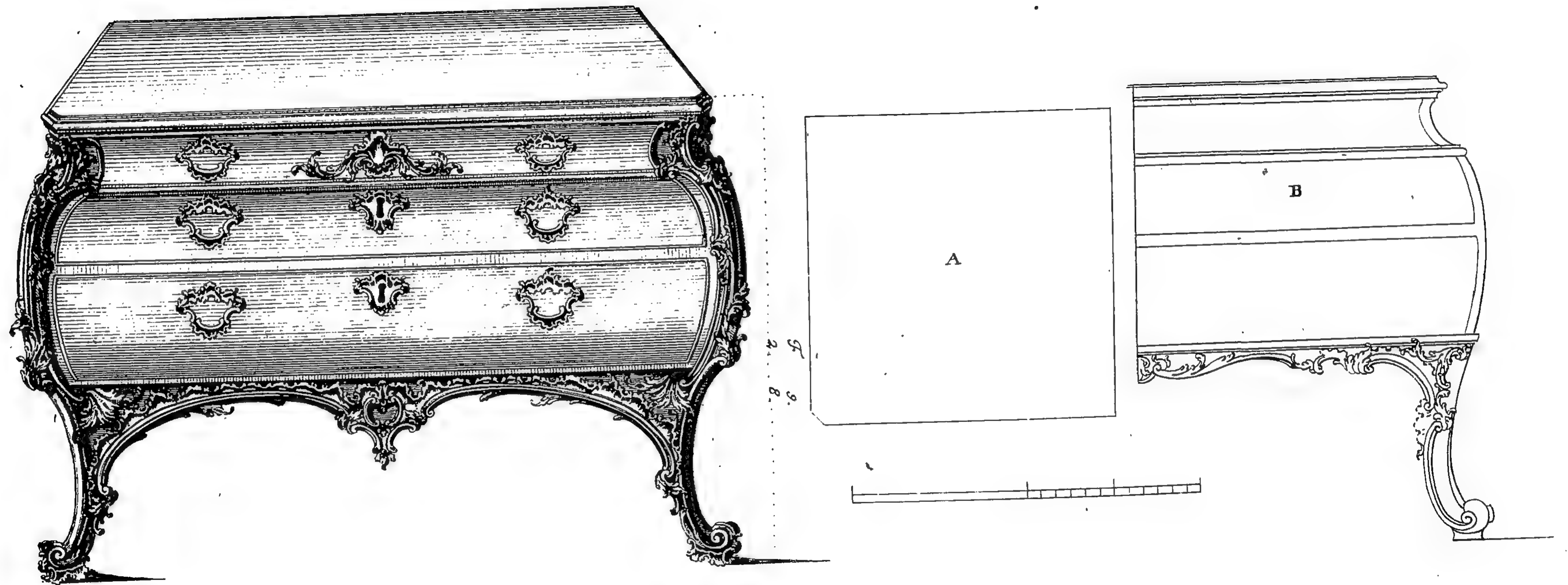


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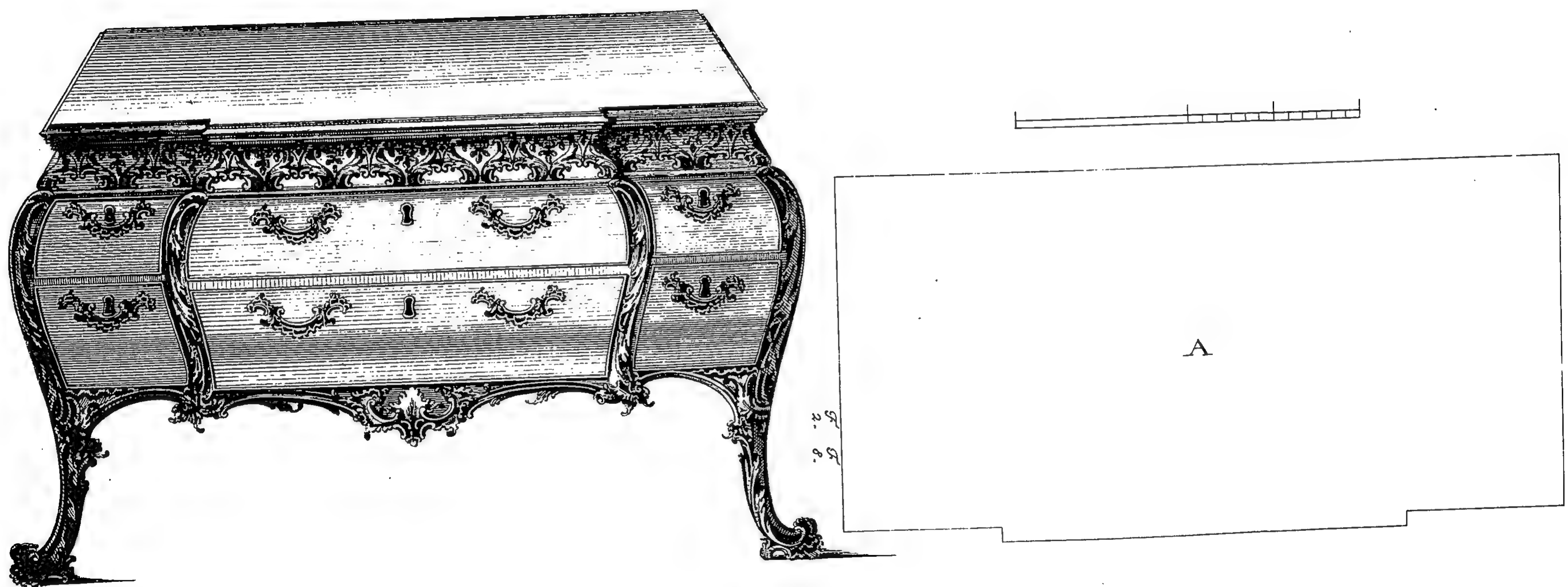


*French Commode Table.*



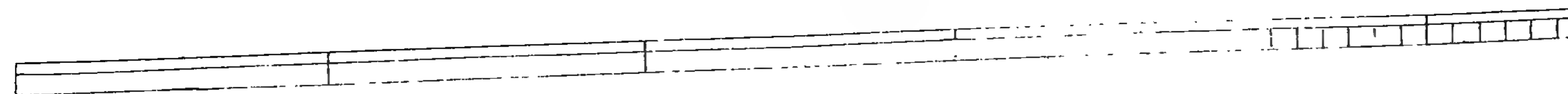
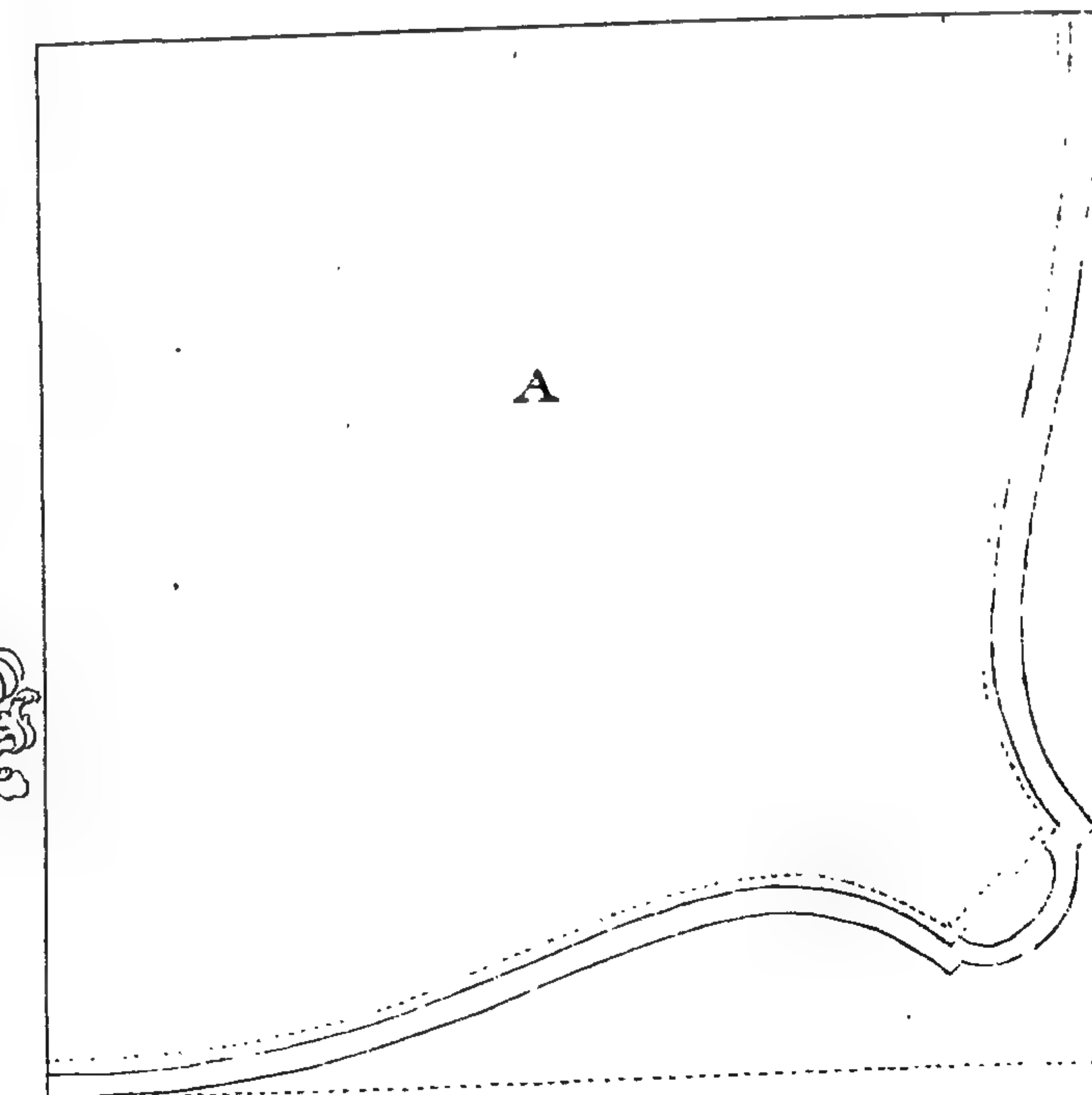
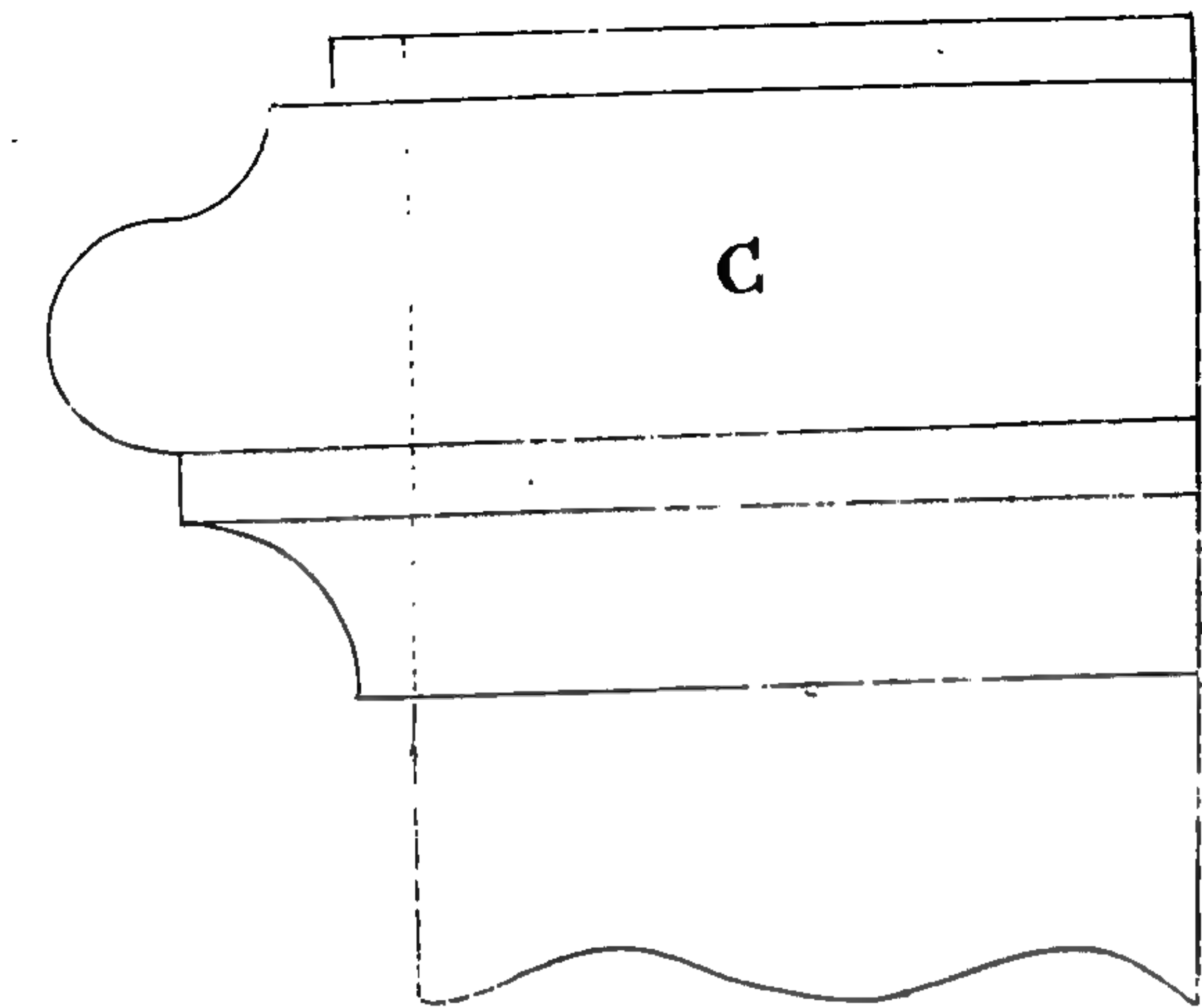
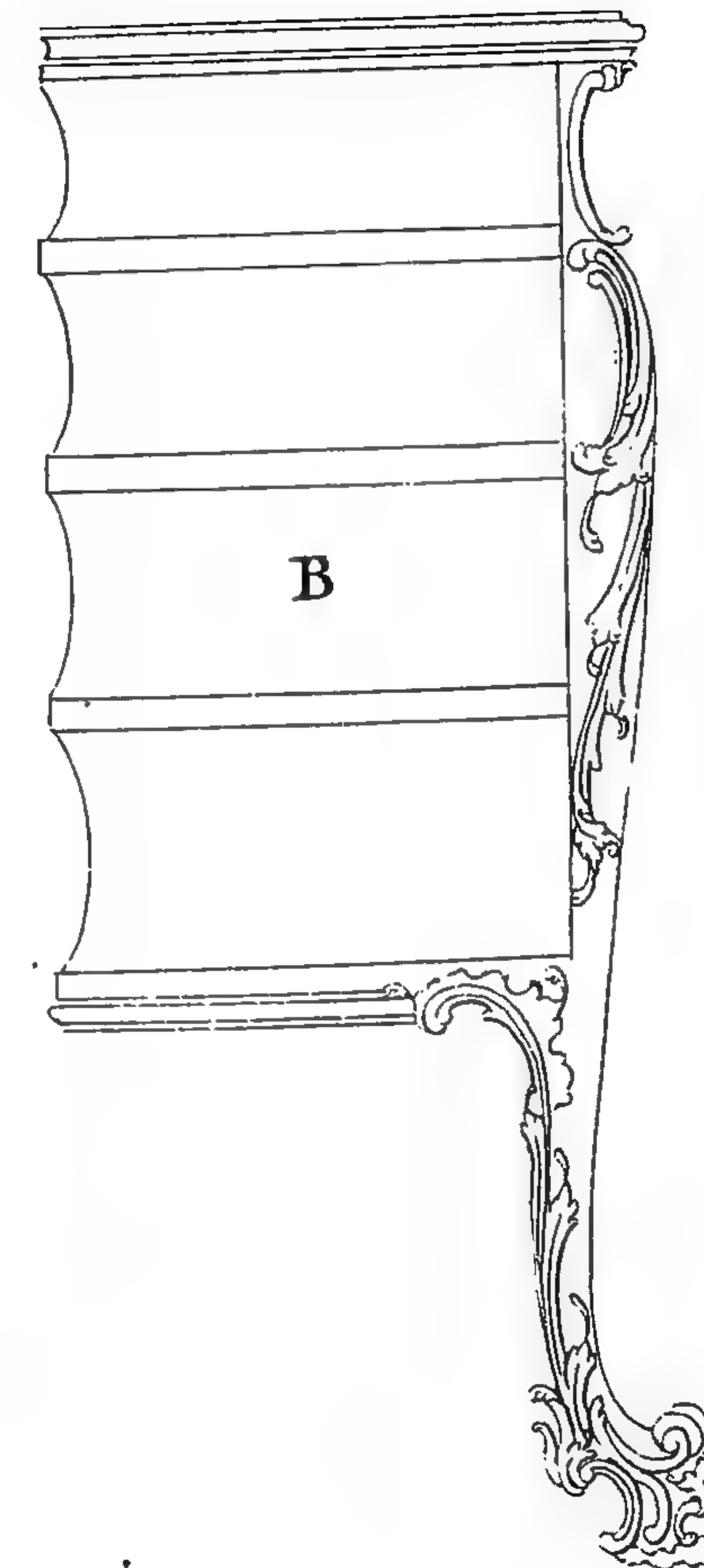


*French Commode Table.*





# French Commode Table.



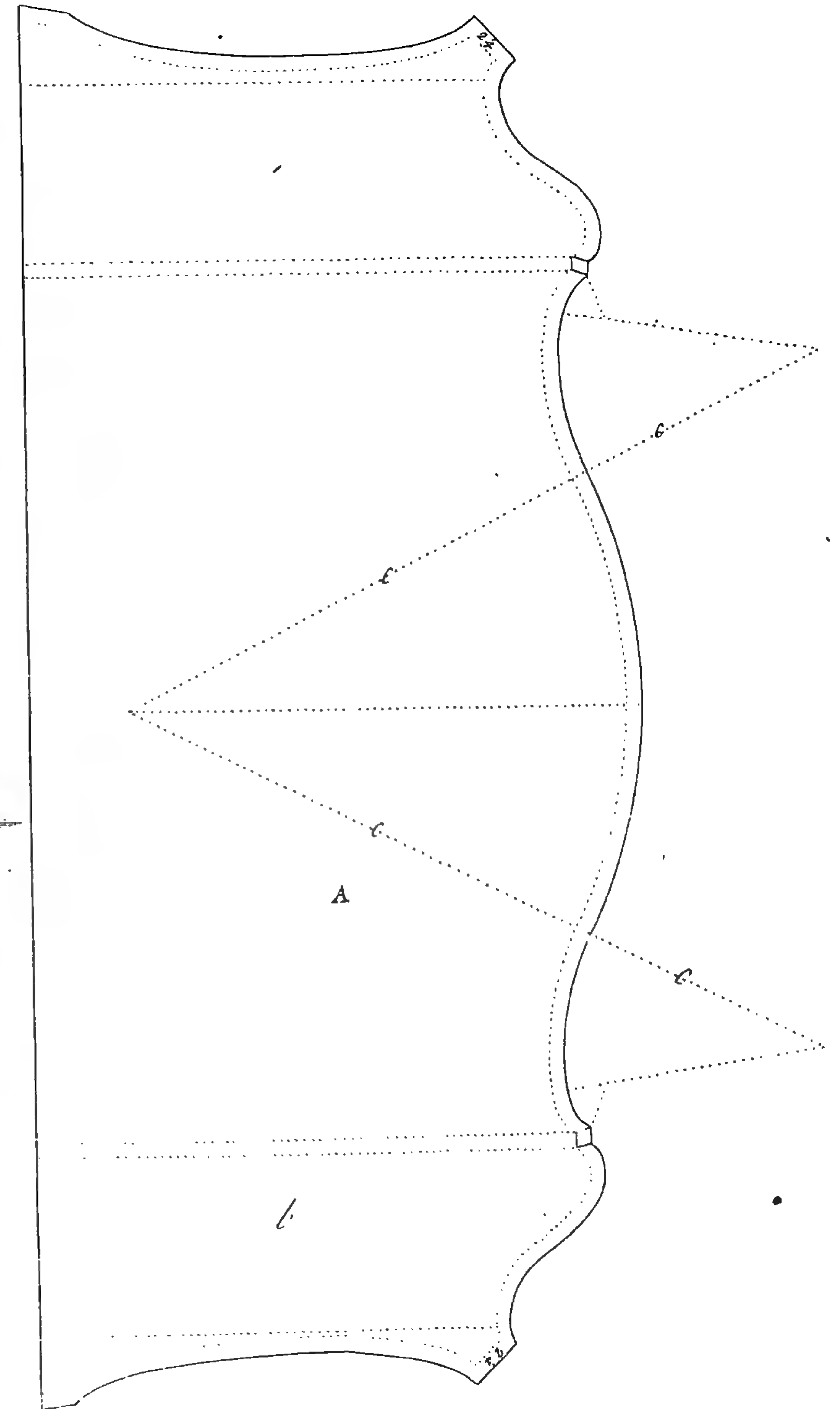
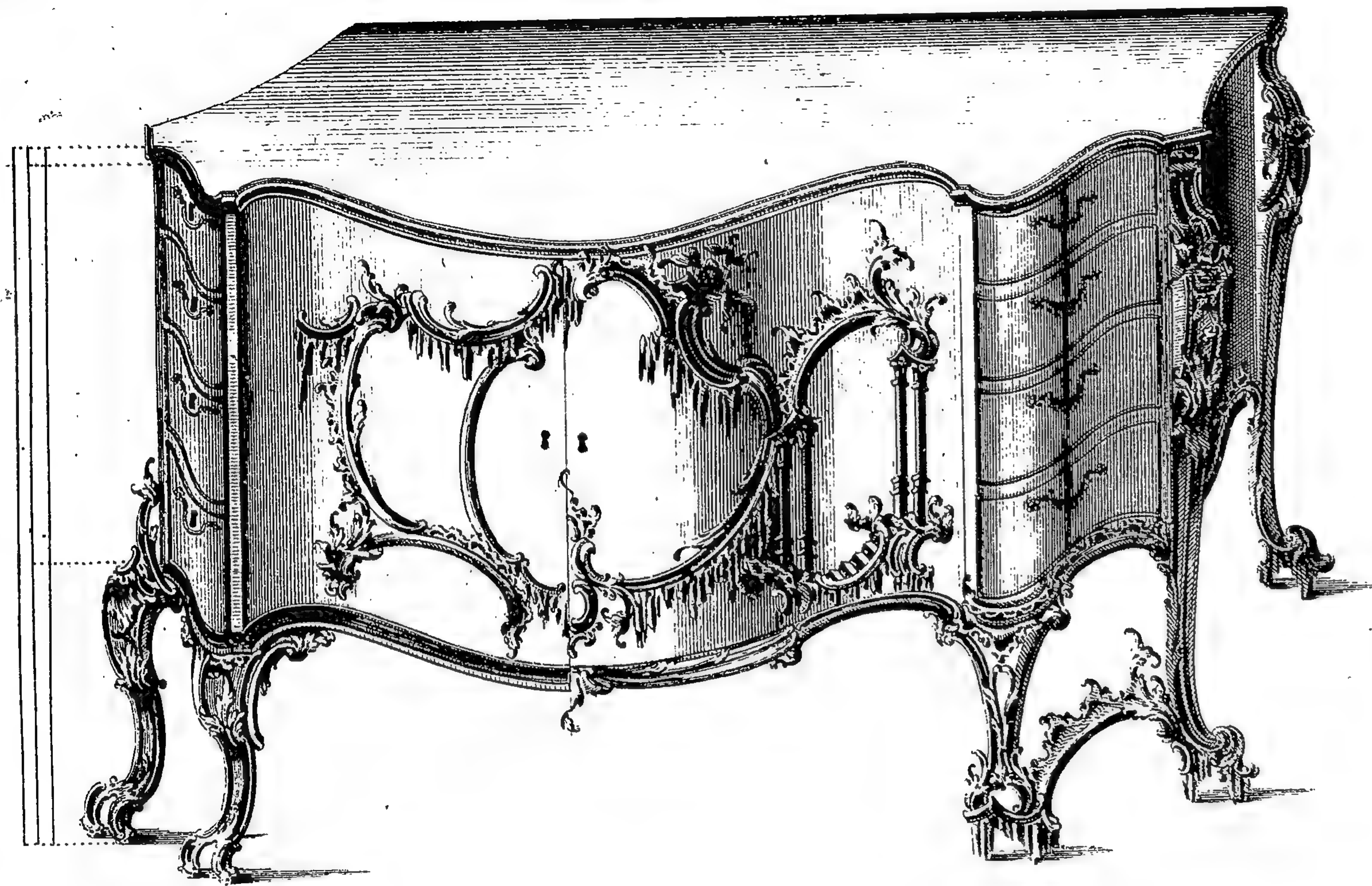
T. Müller sculp<sup>t</sup>

Pub.<sup>d</sup> according to Act of Parliam<sup>t</sup> 1753

T. Chippendale inv<sup>t</sup> et del

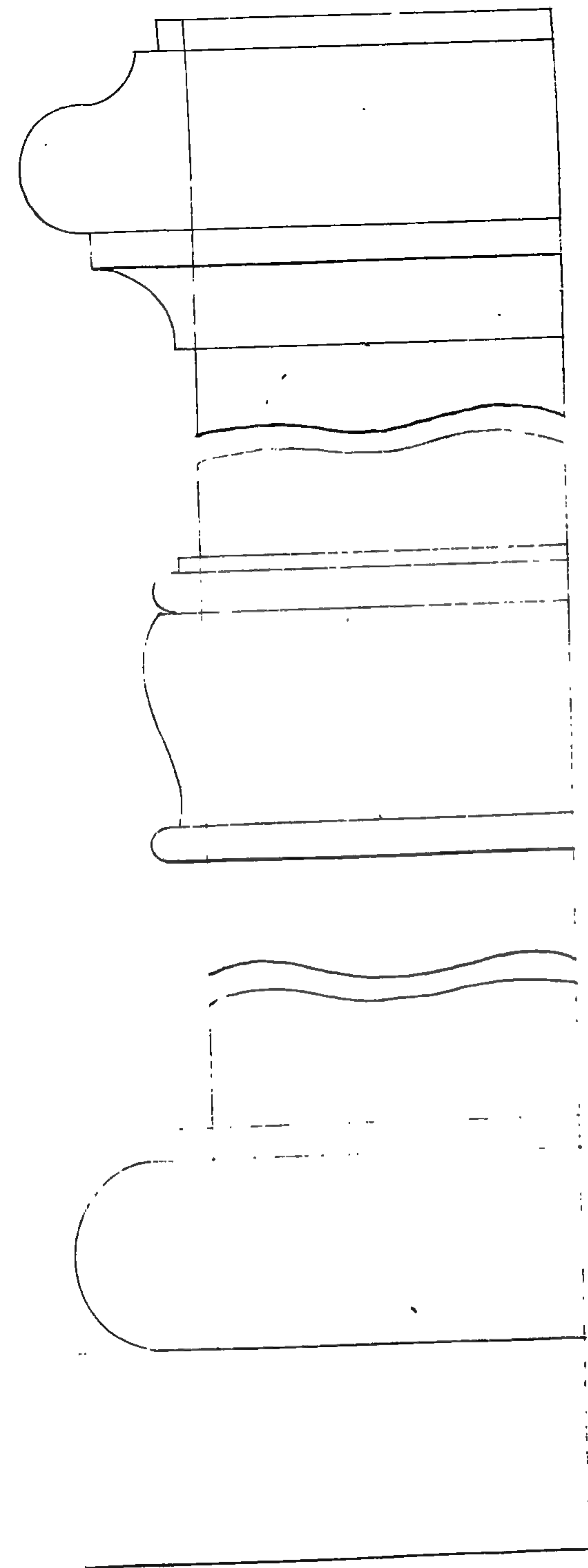
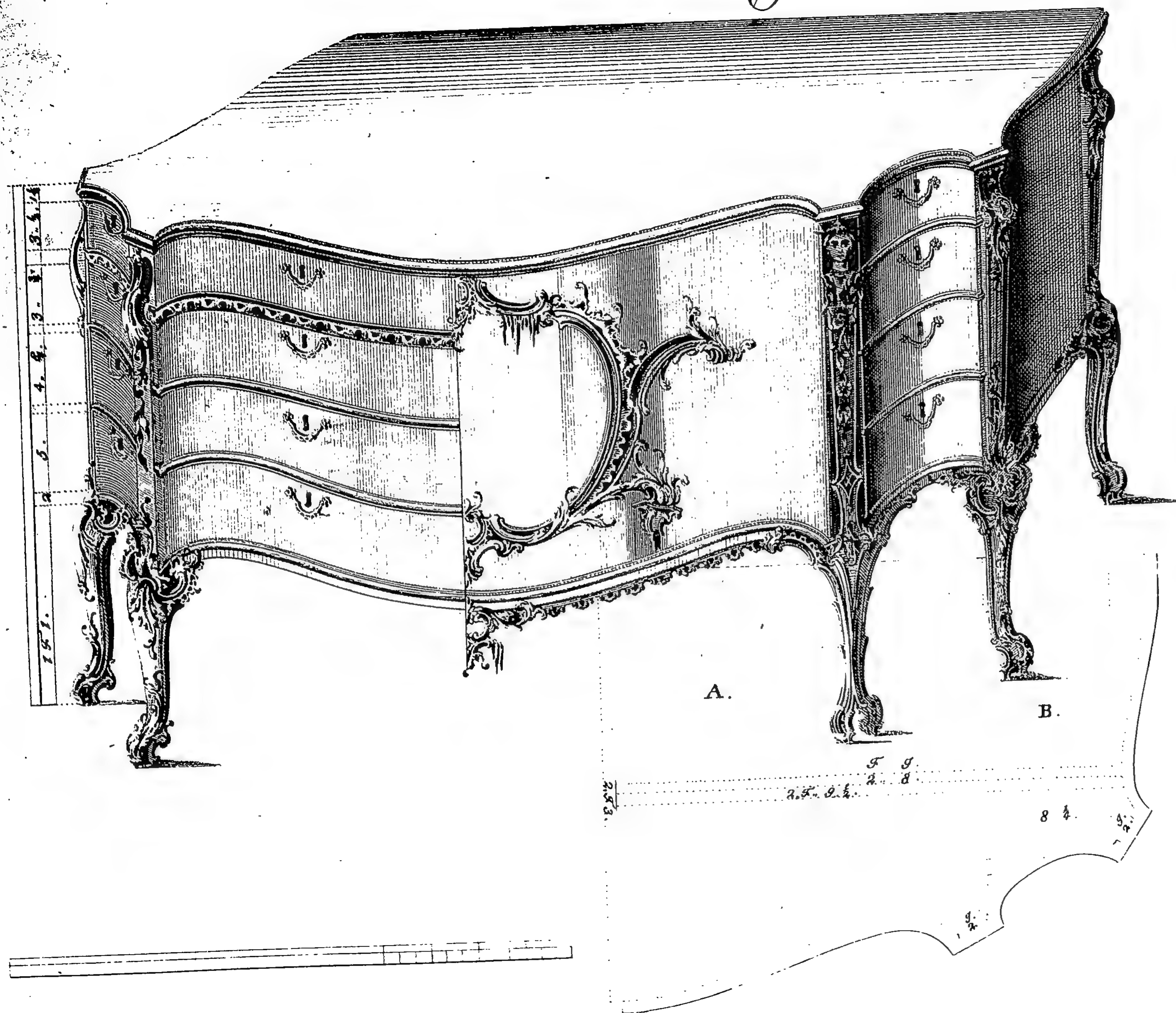


# French Commode Table





# French Commode Table.



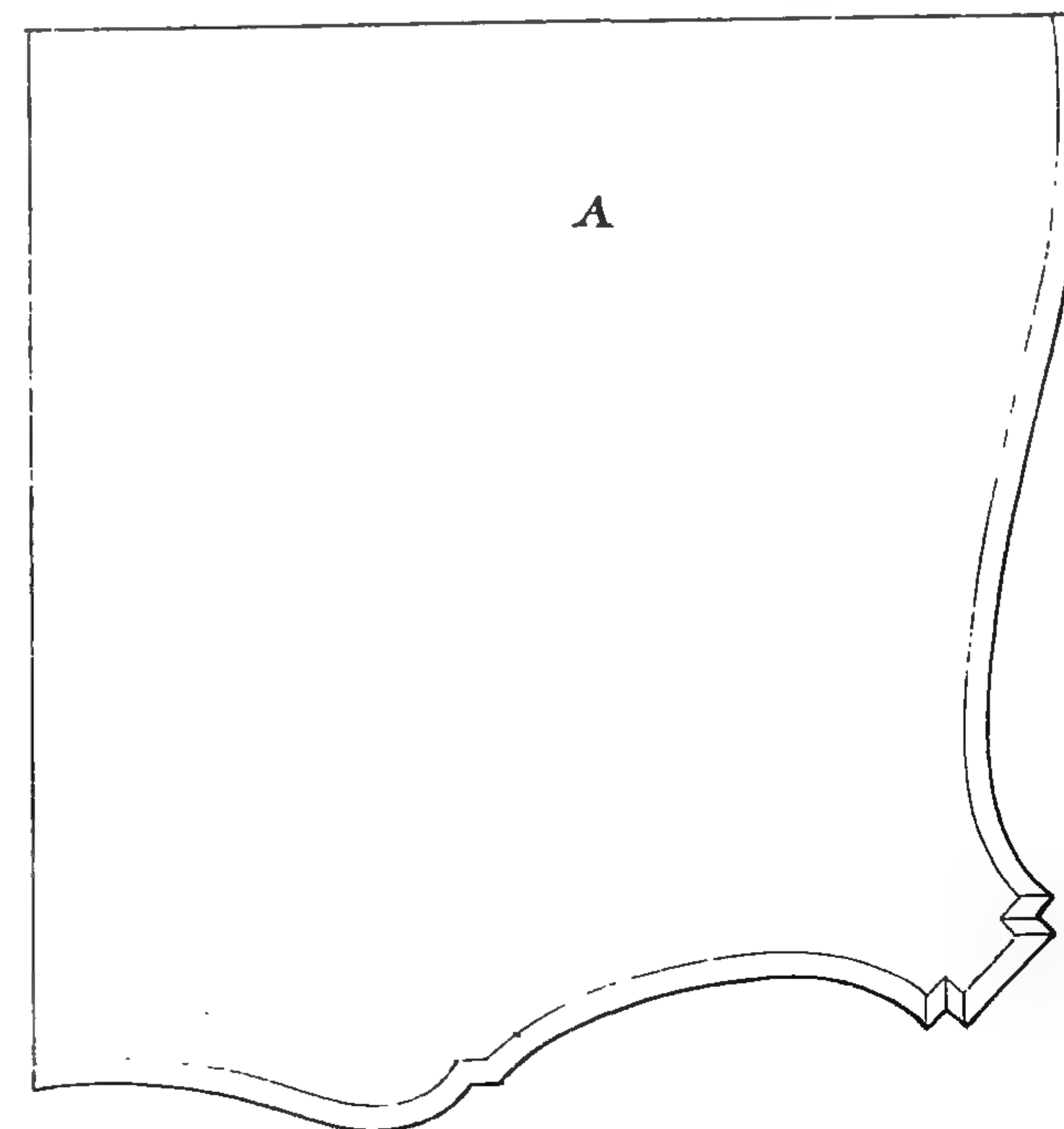
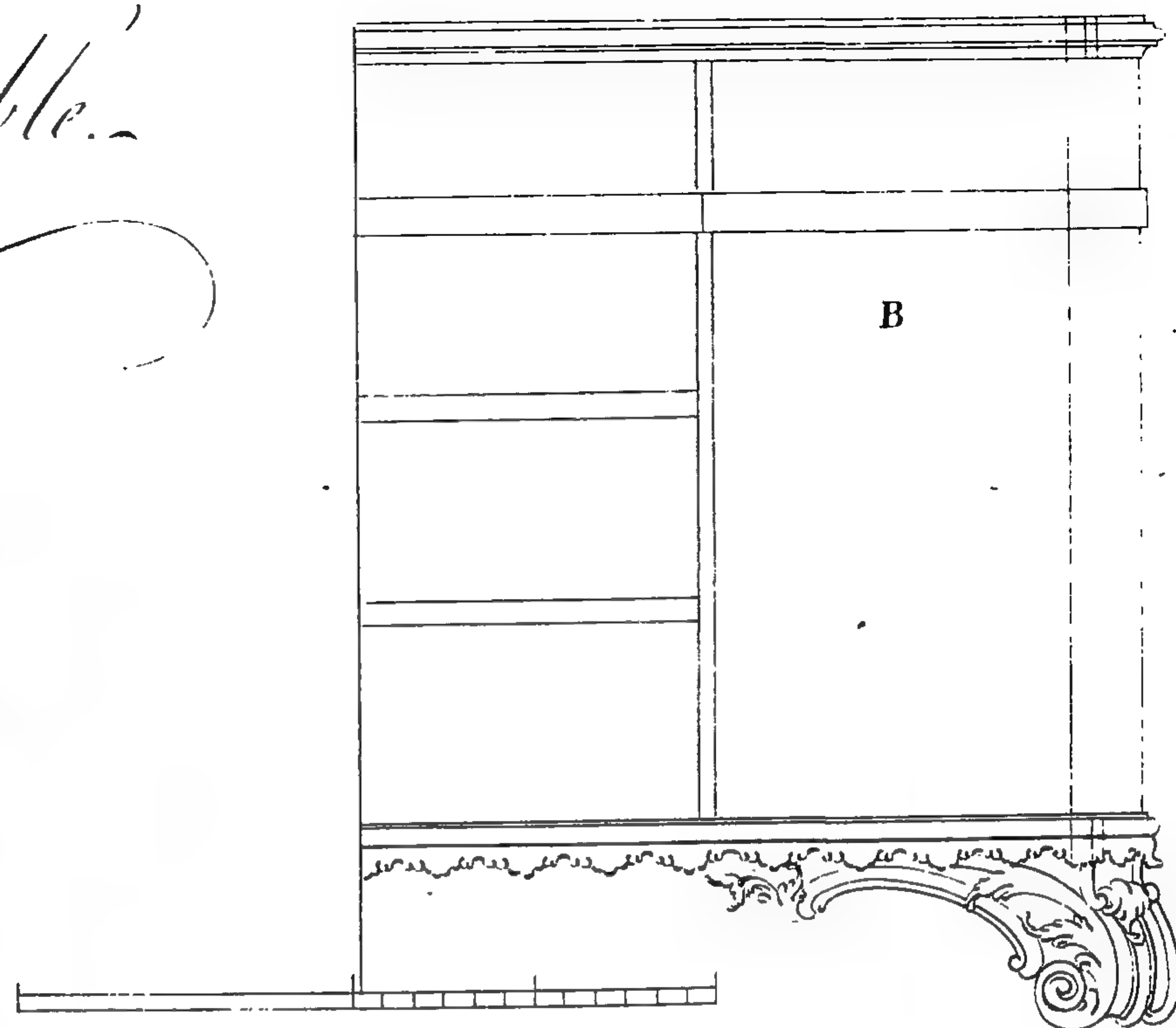
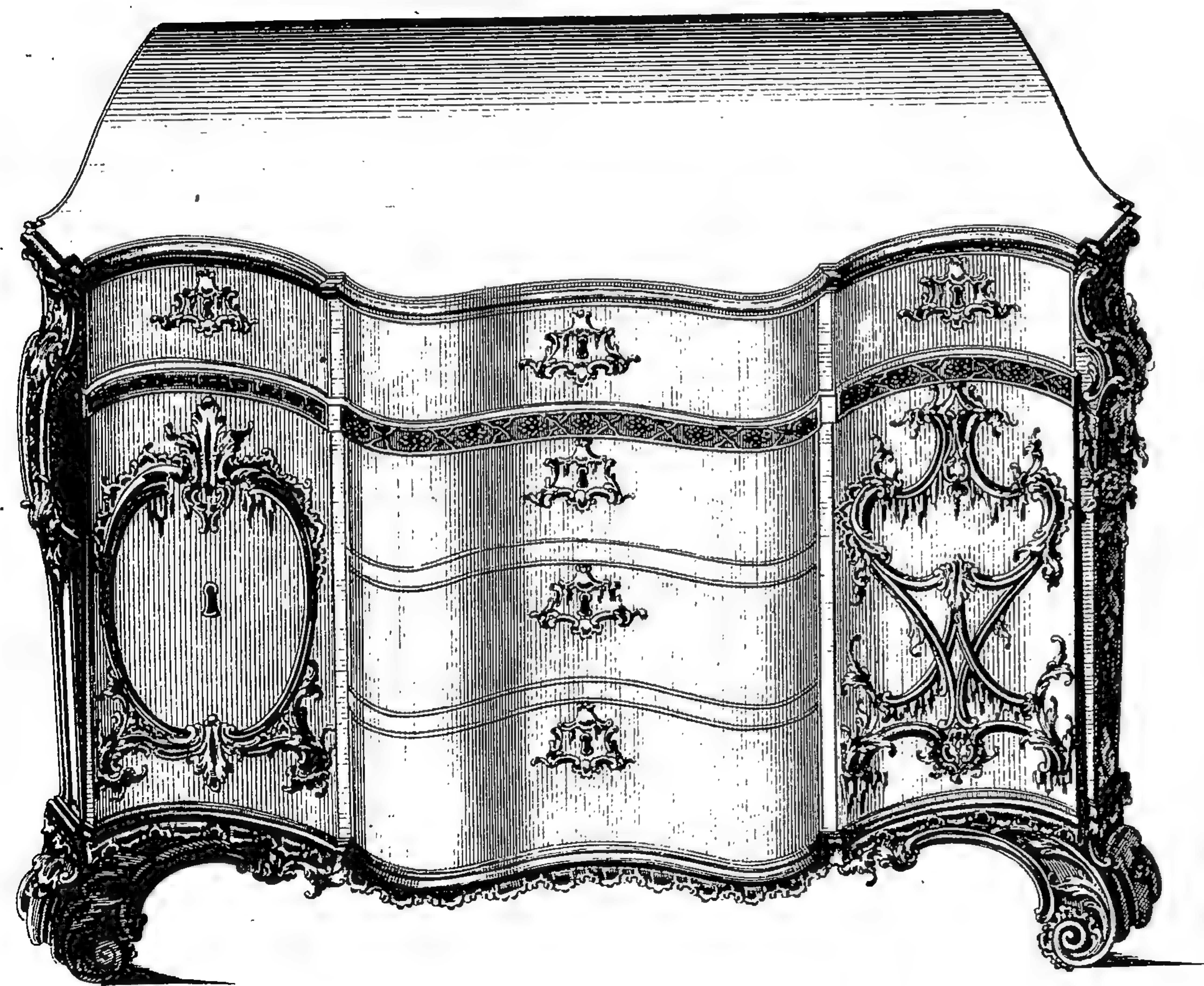
ADarby sculp.

Pub<sup>d</sup> according to Act of Parliament 1753

T. Chippendale inv<sup>t</sup> et del



# *French Commode & Table.*



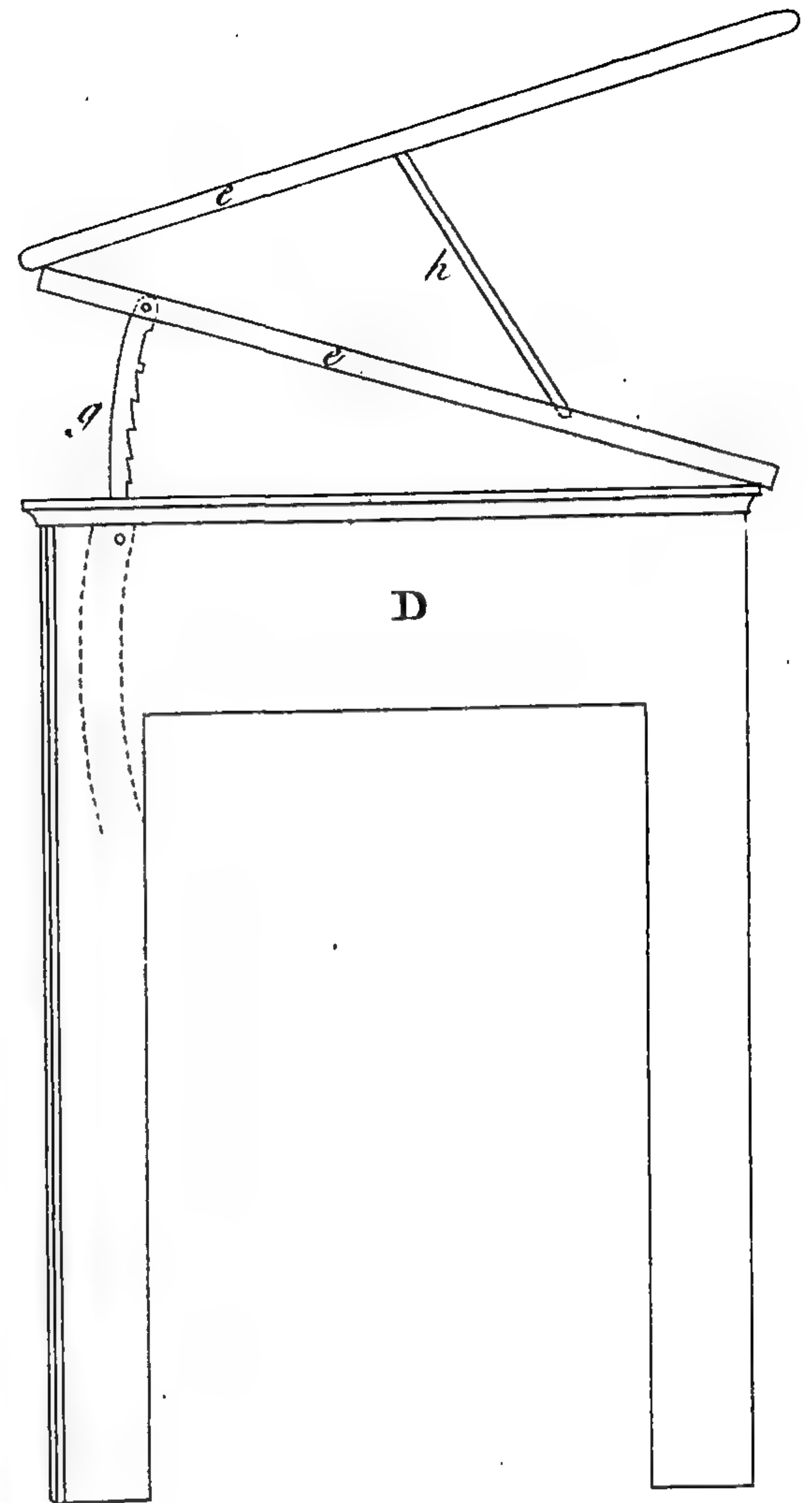
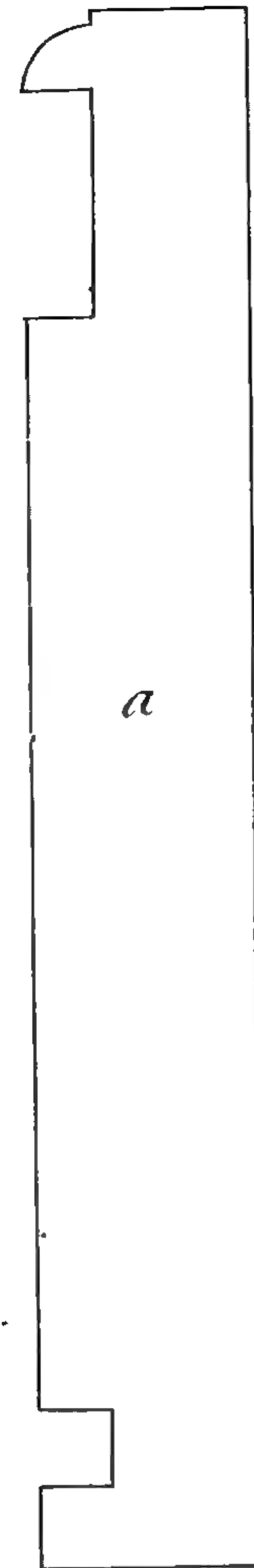
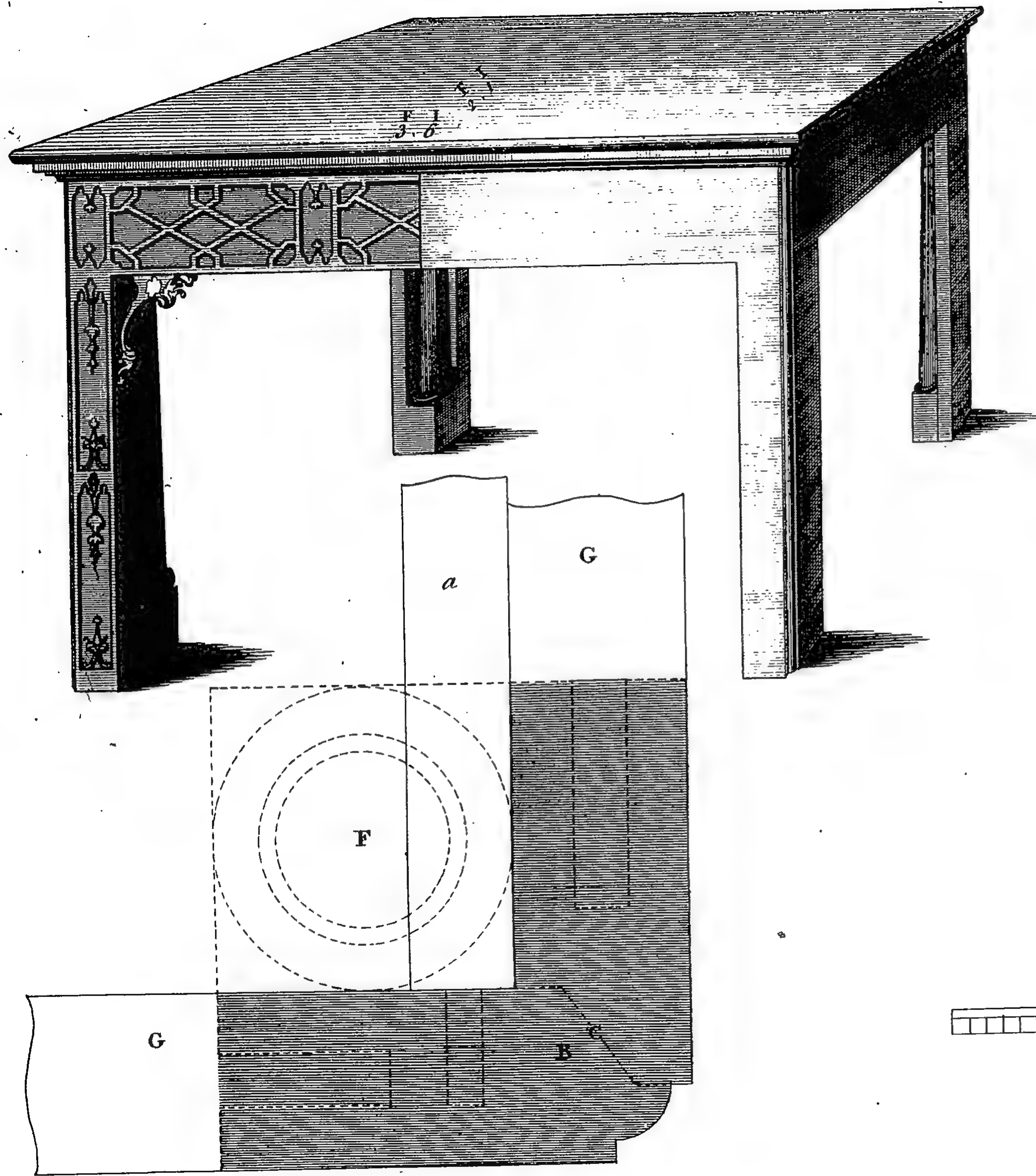
*T Chippendale inv<sup>t</sup> et del<sup>t</sup>*

*Pub. a. 1750 to Act of Parl<sup>t</sup> 1752*

*MDarby sculp*

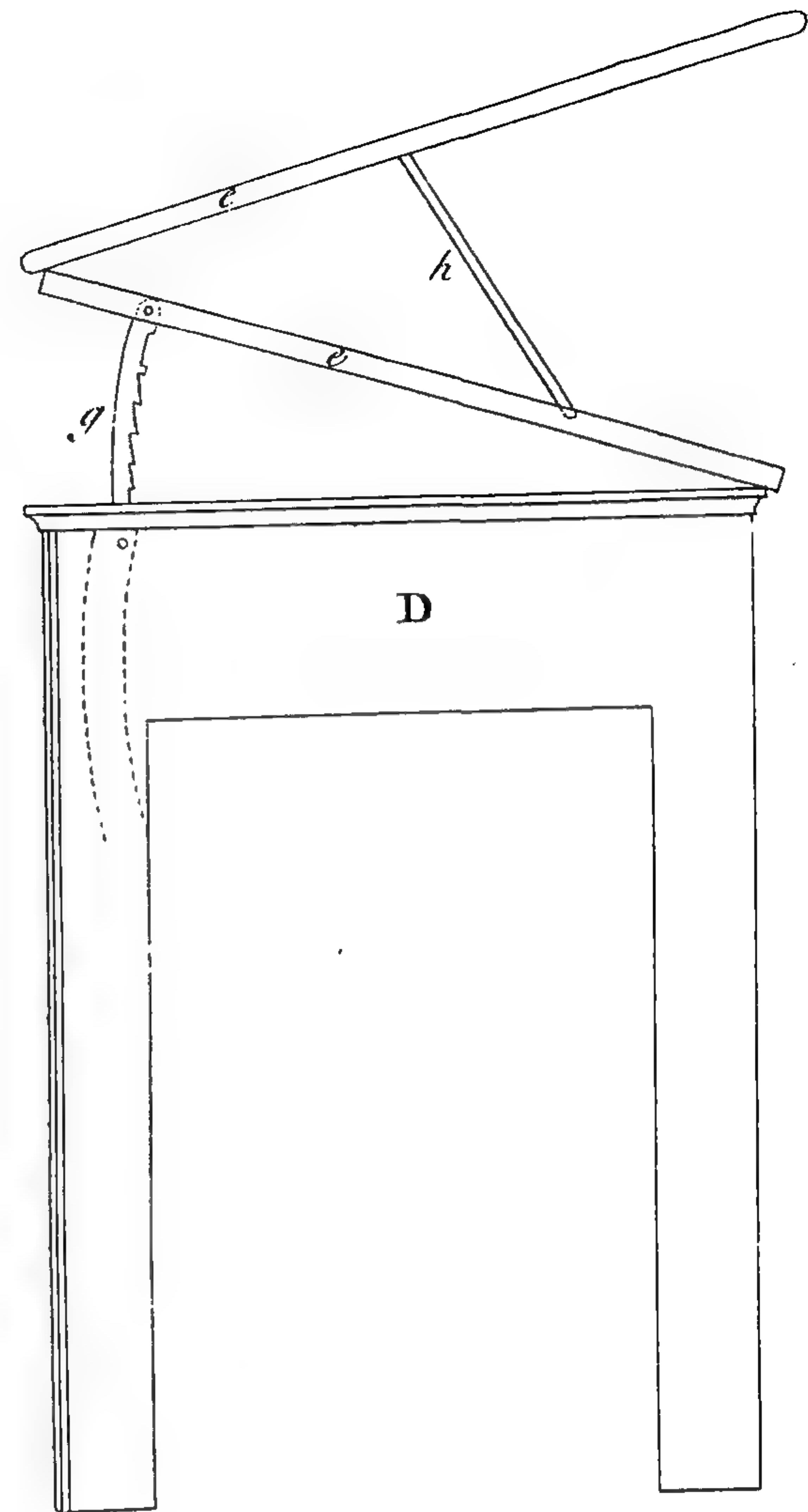
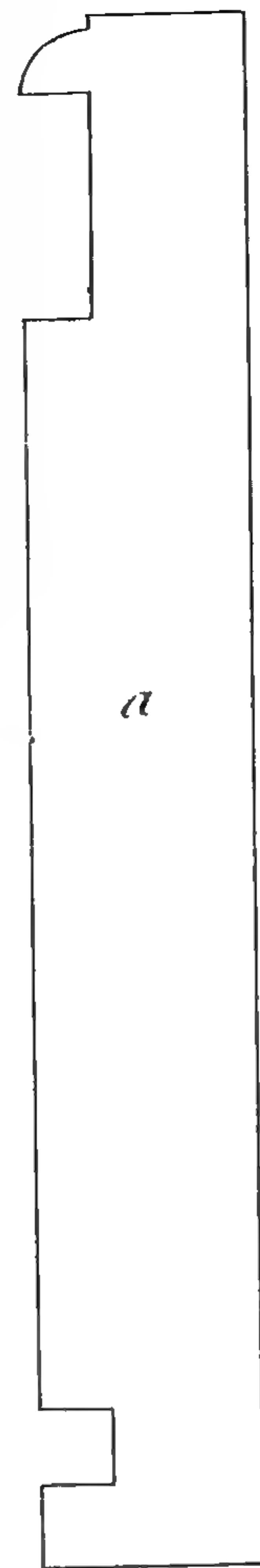
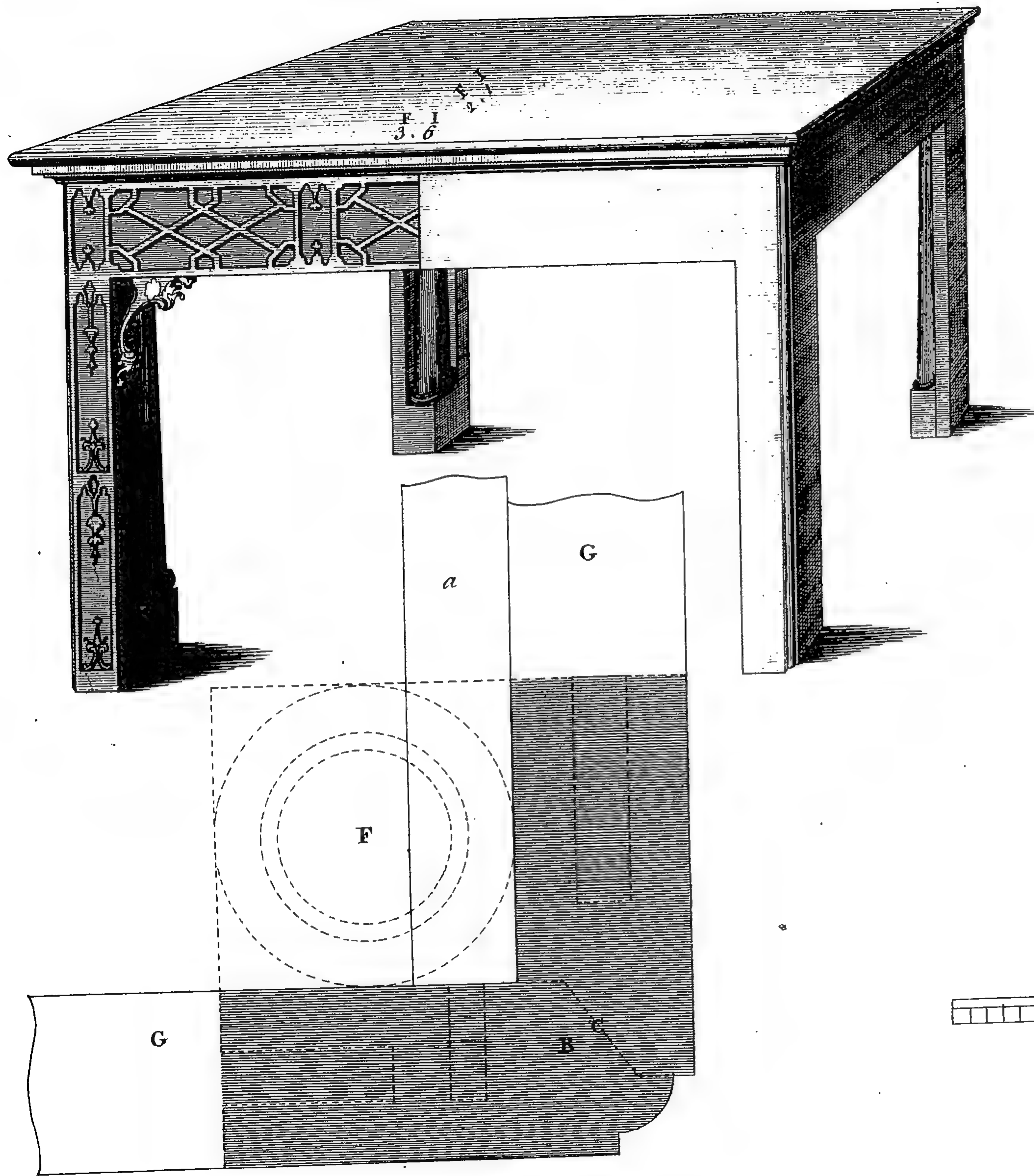


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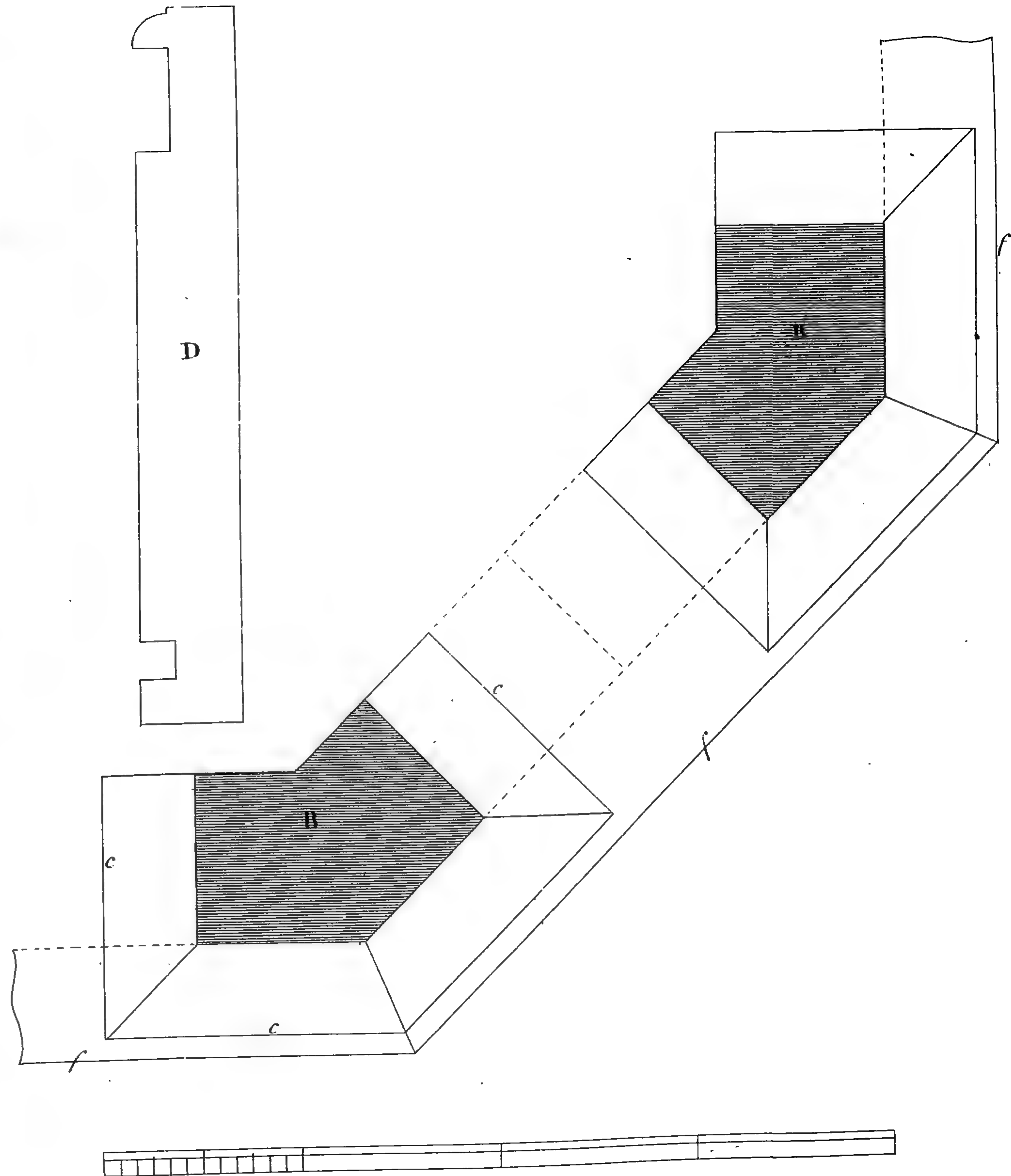
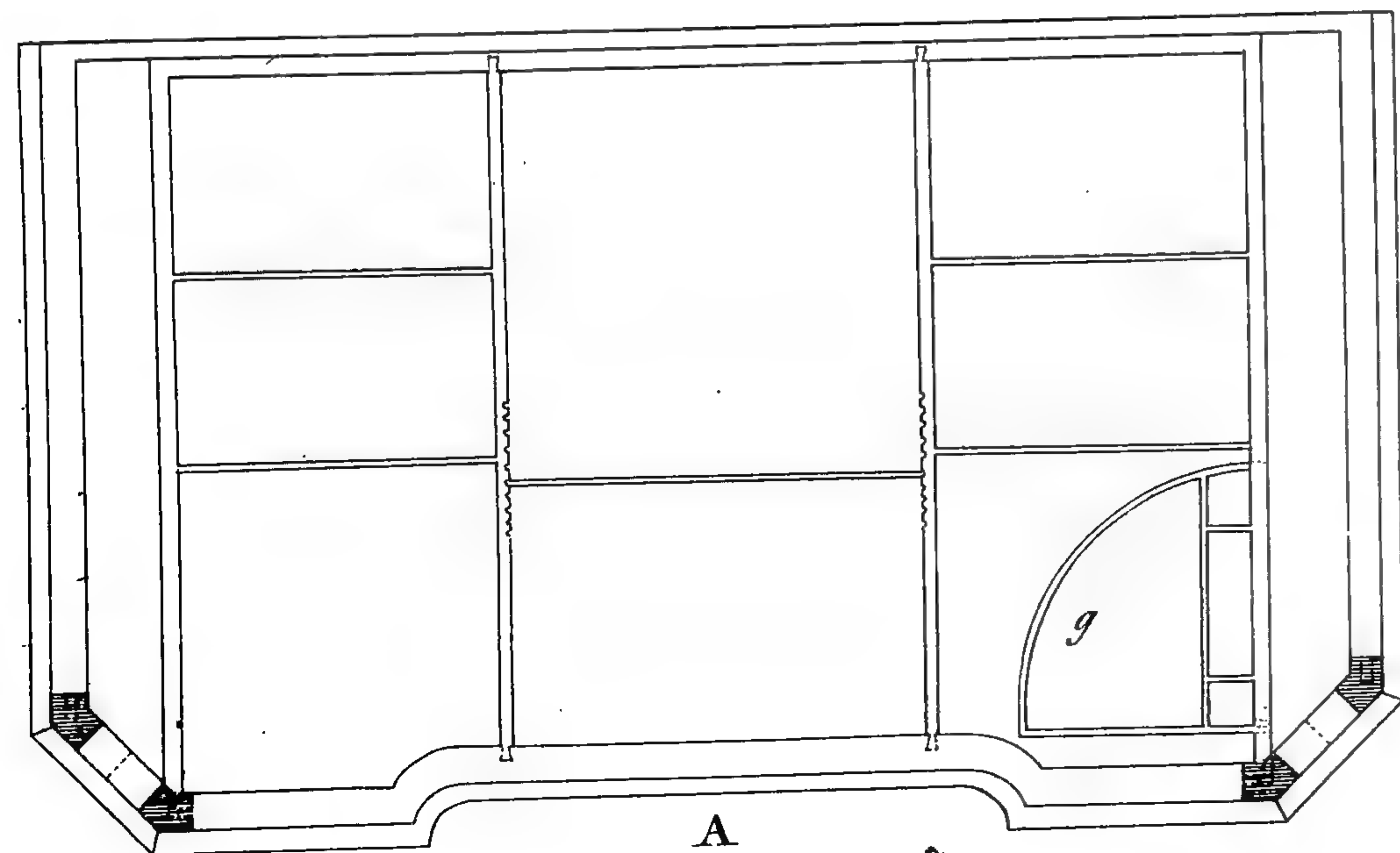
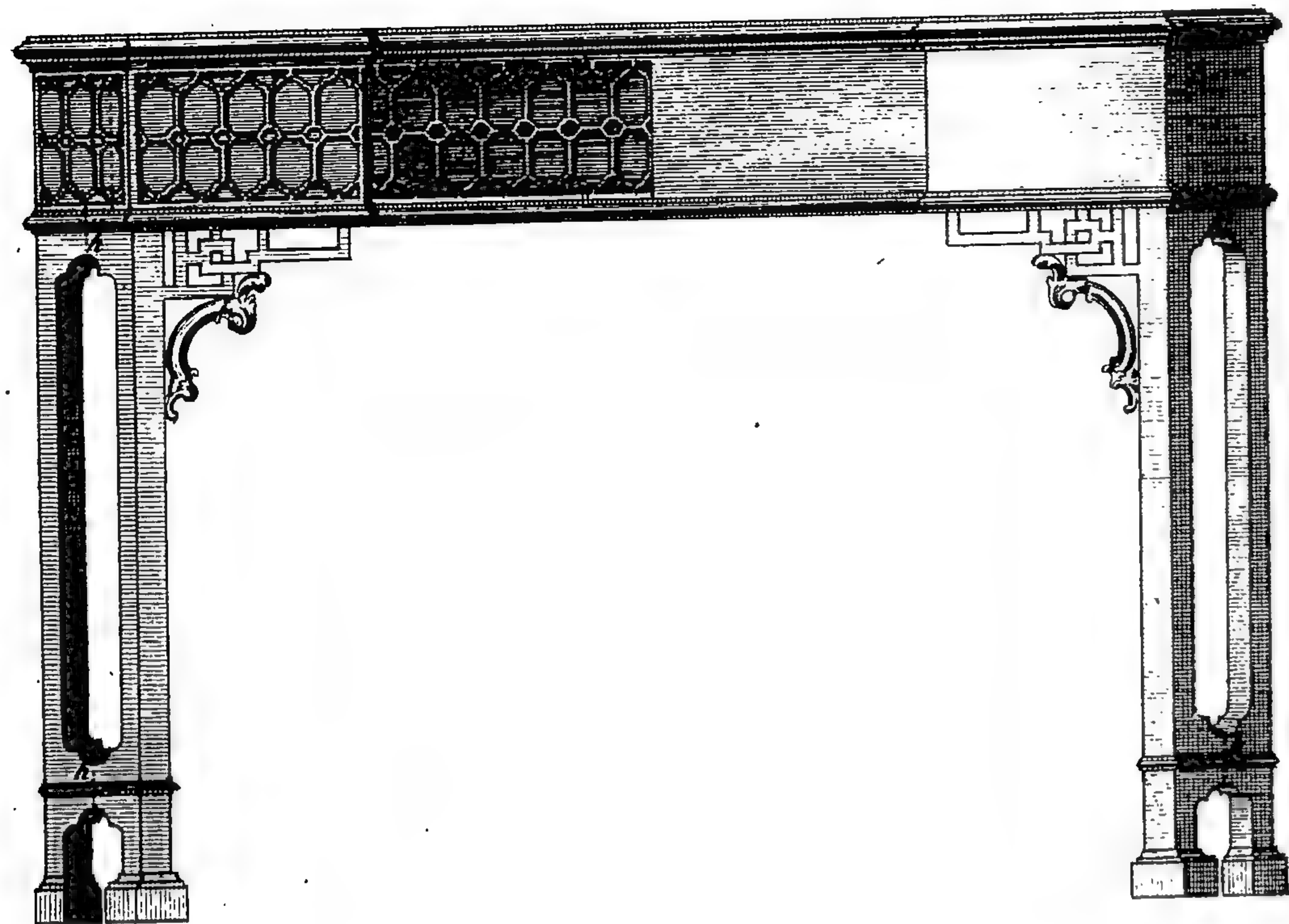


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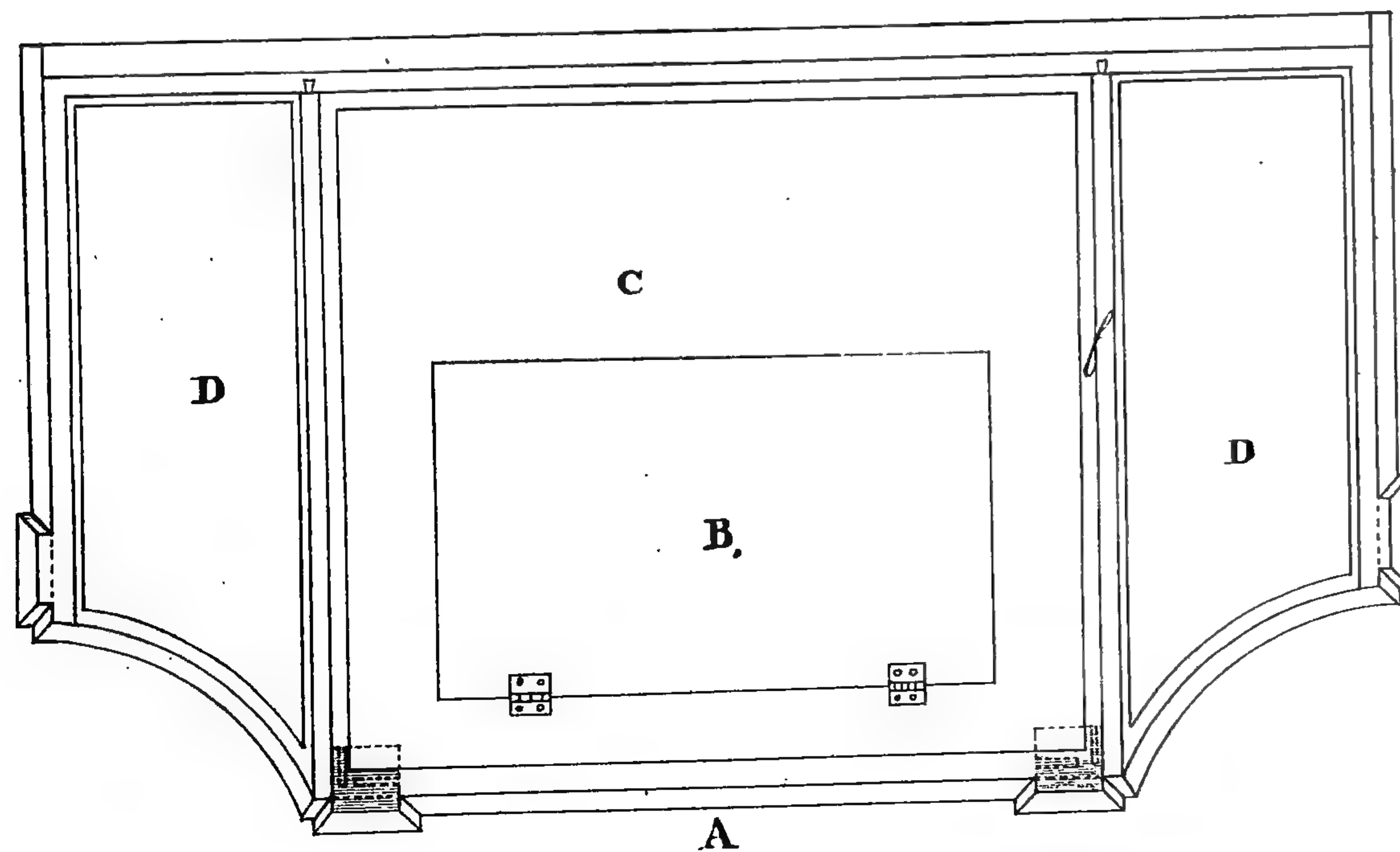
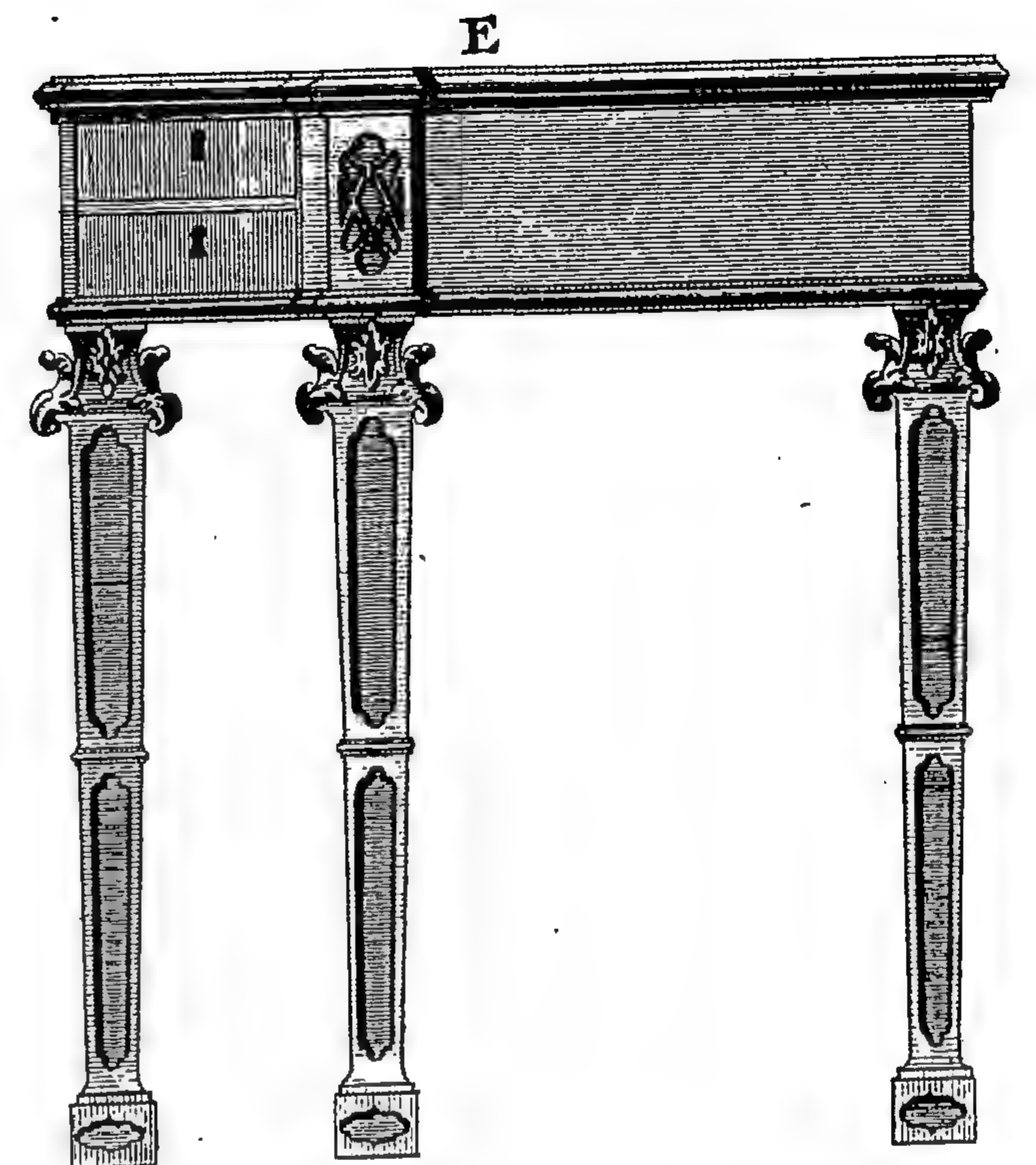
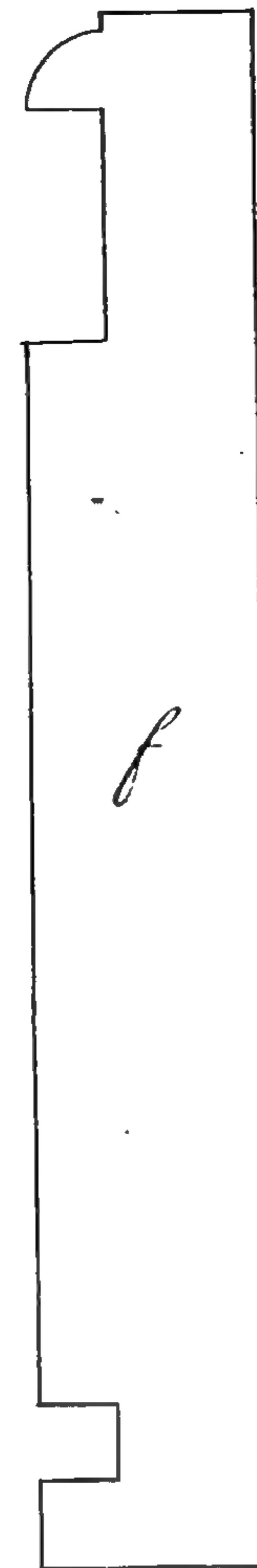


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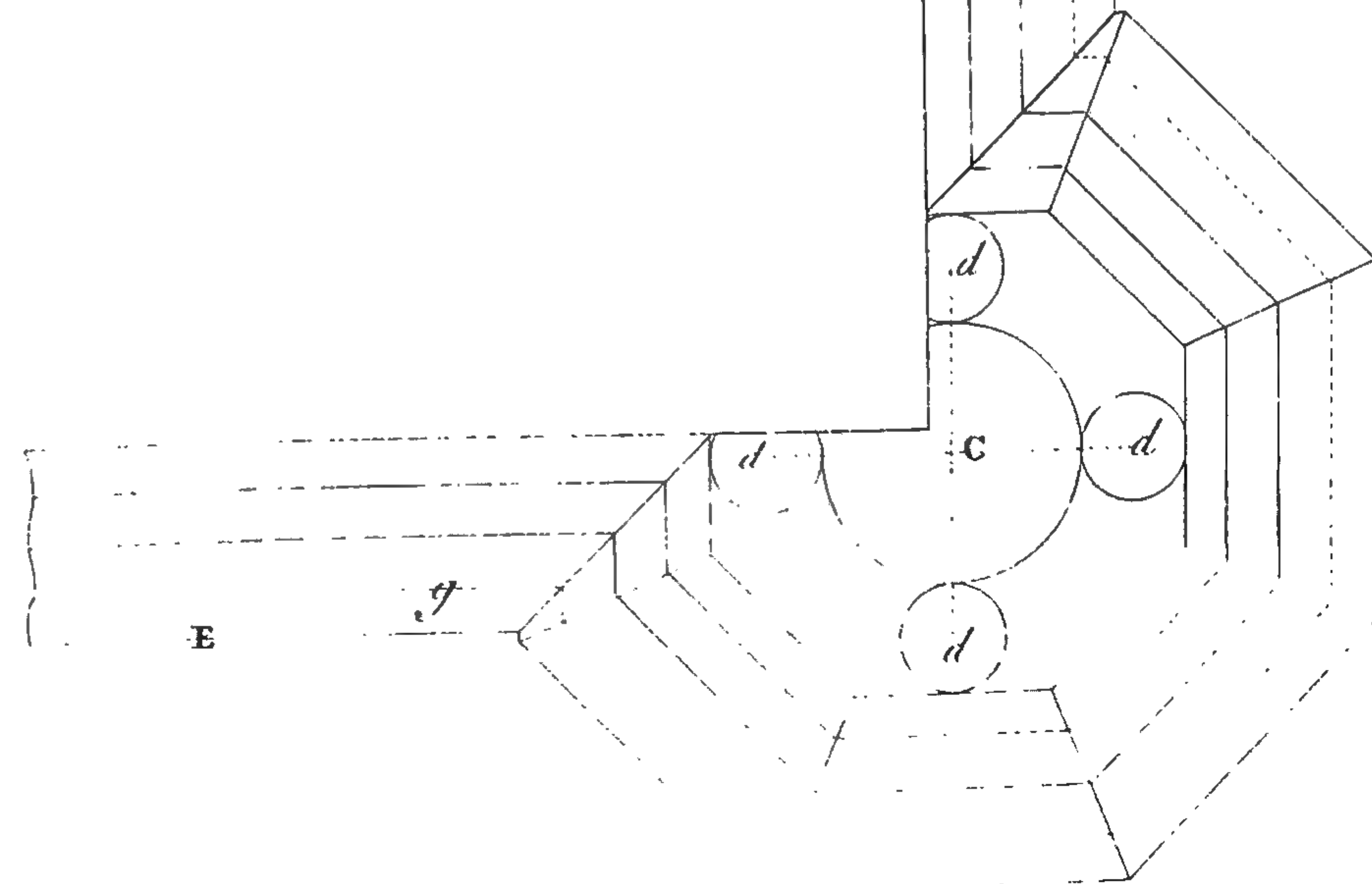
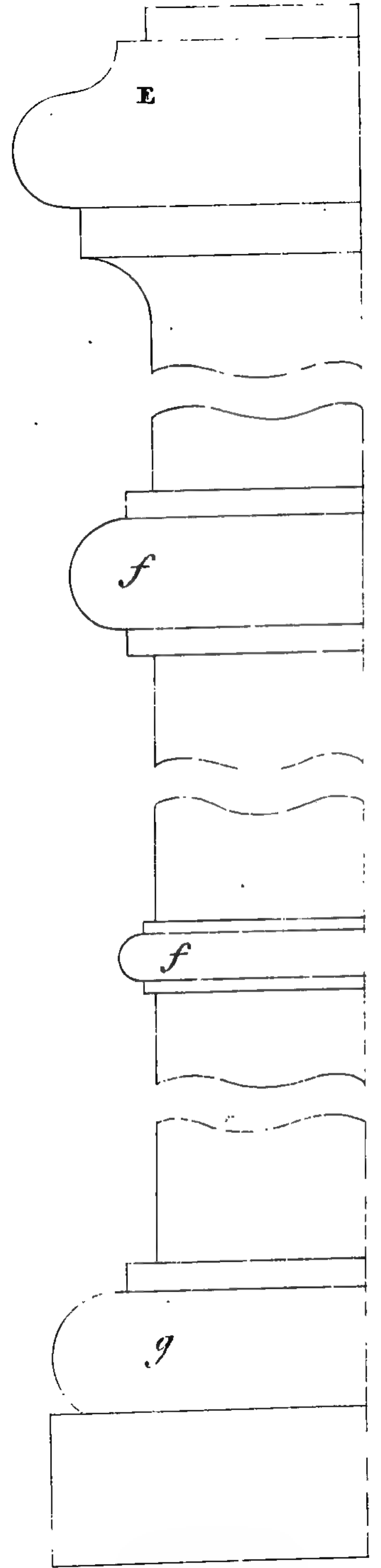
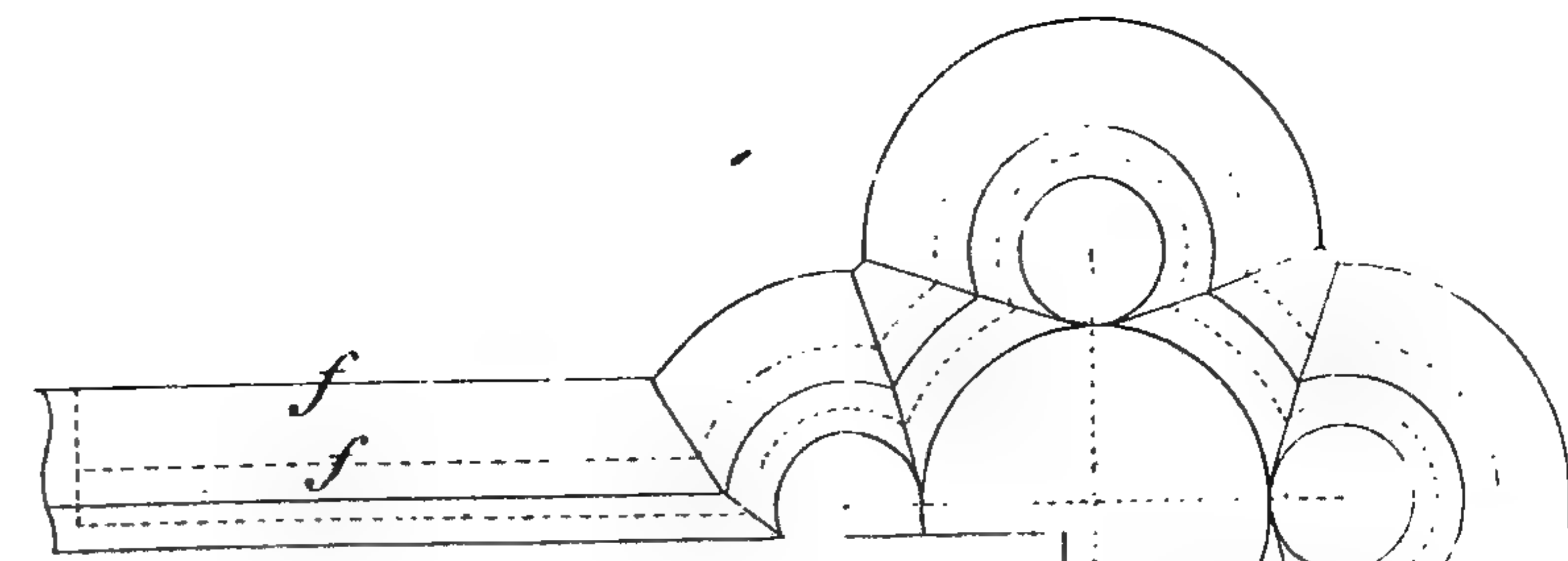
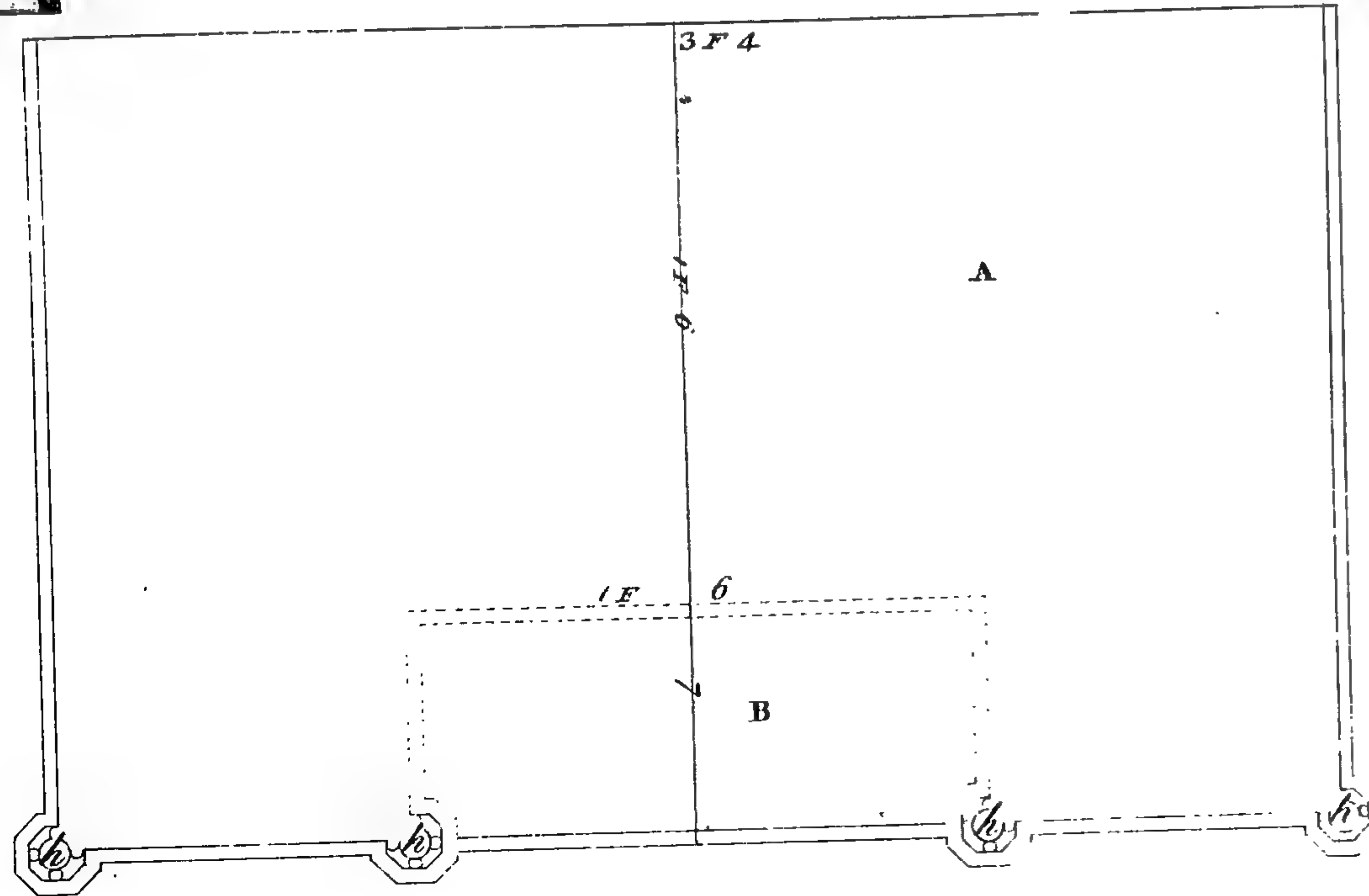
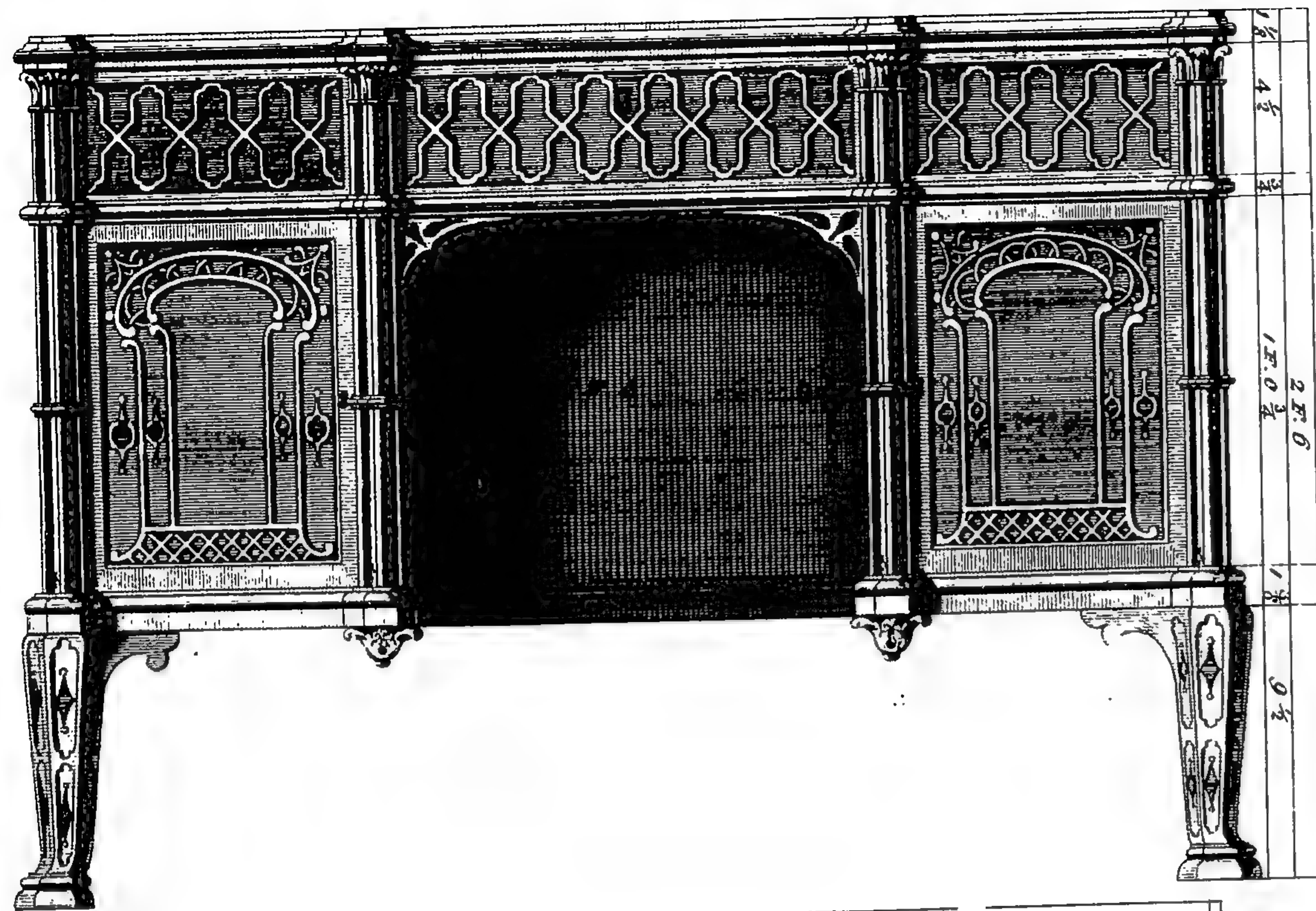


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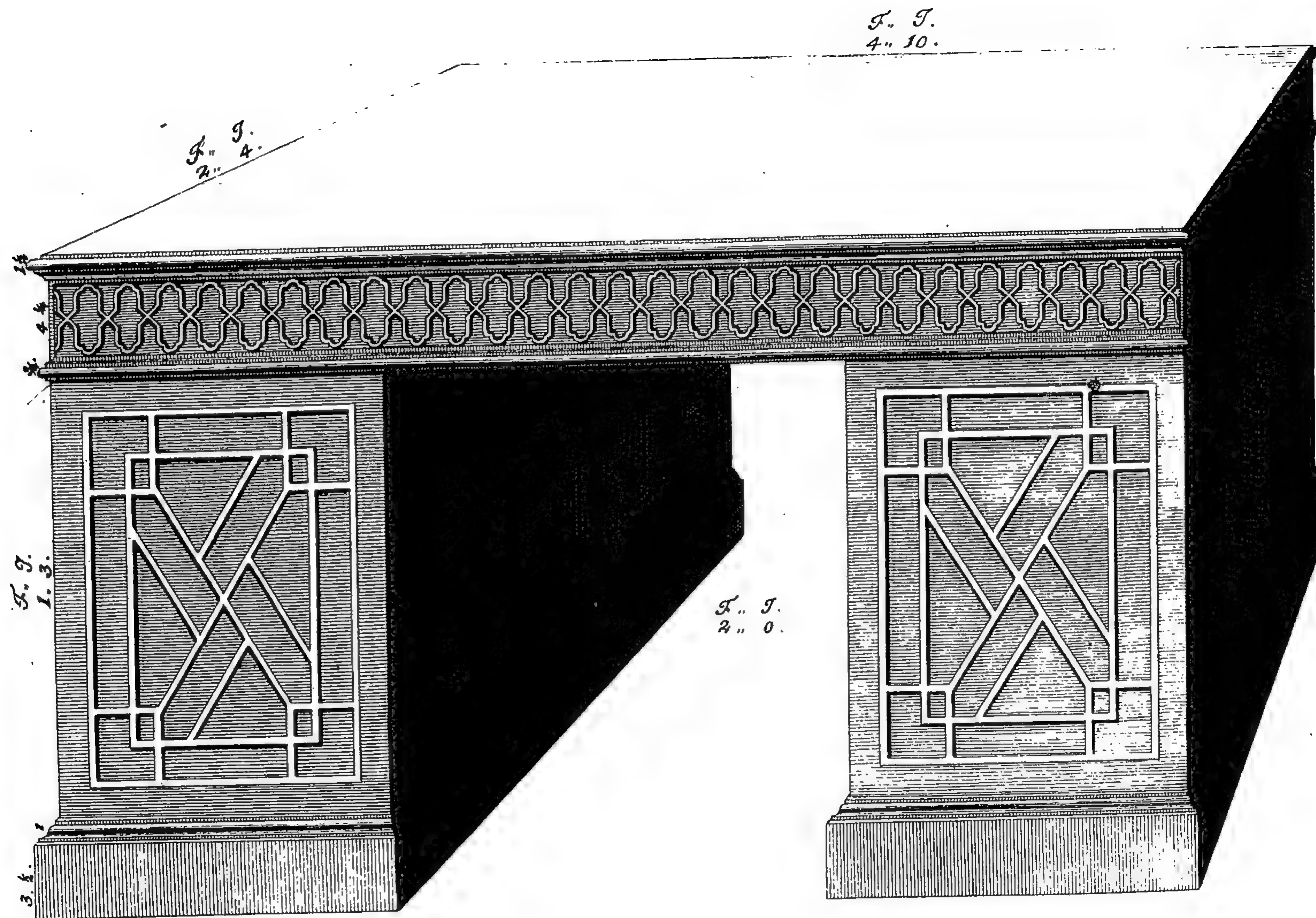


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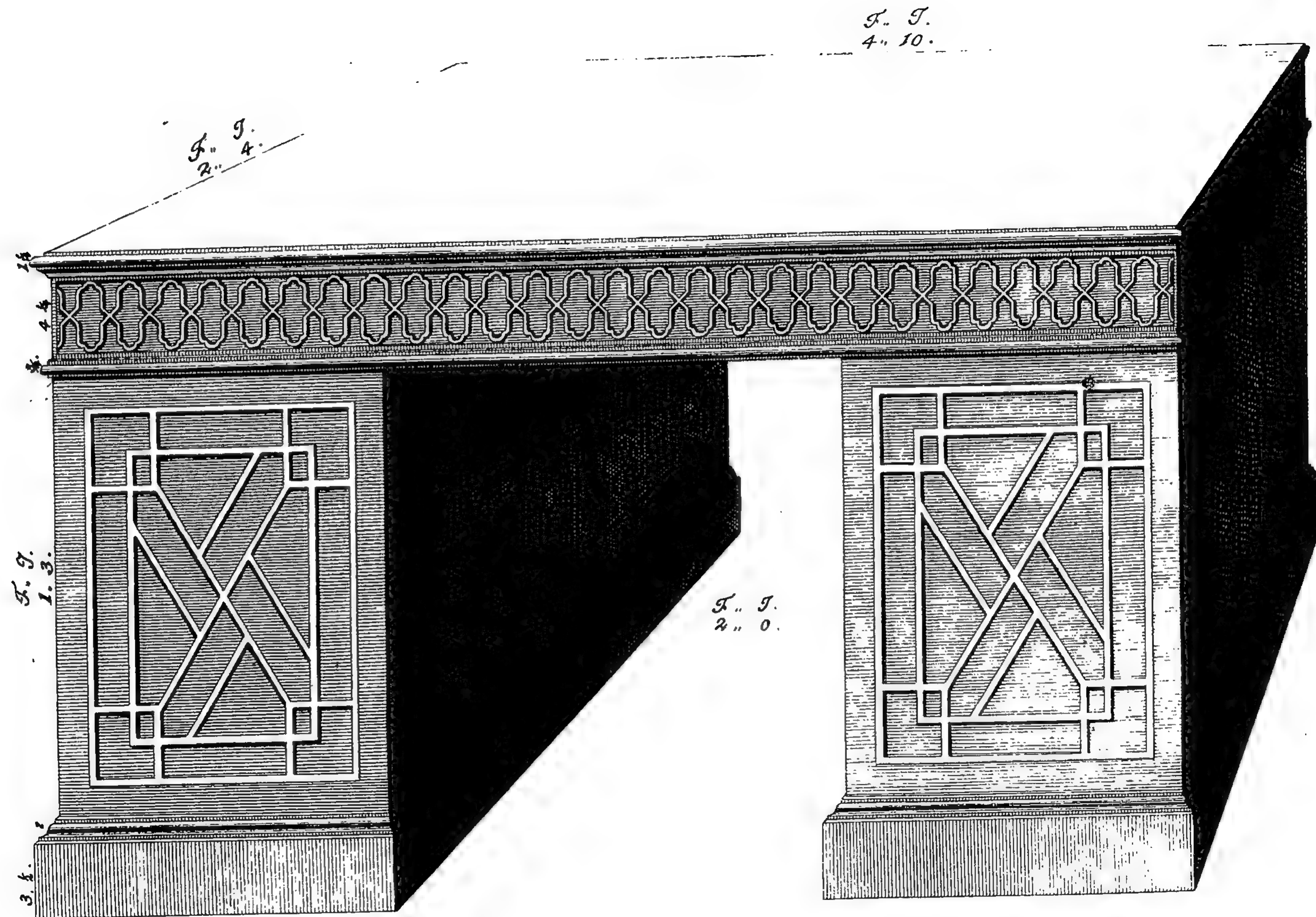


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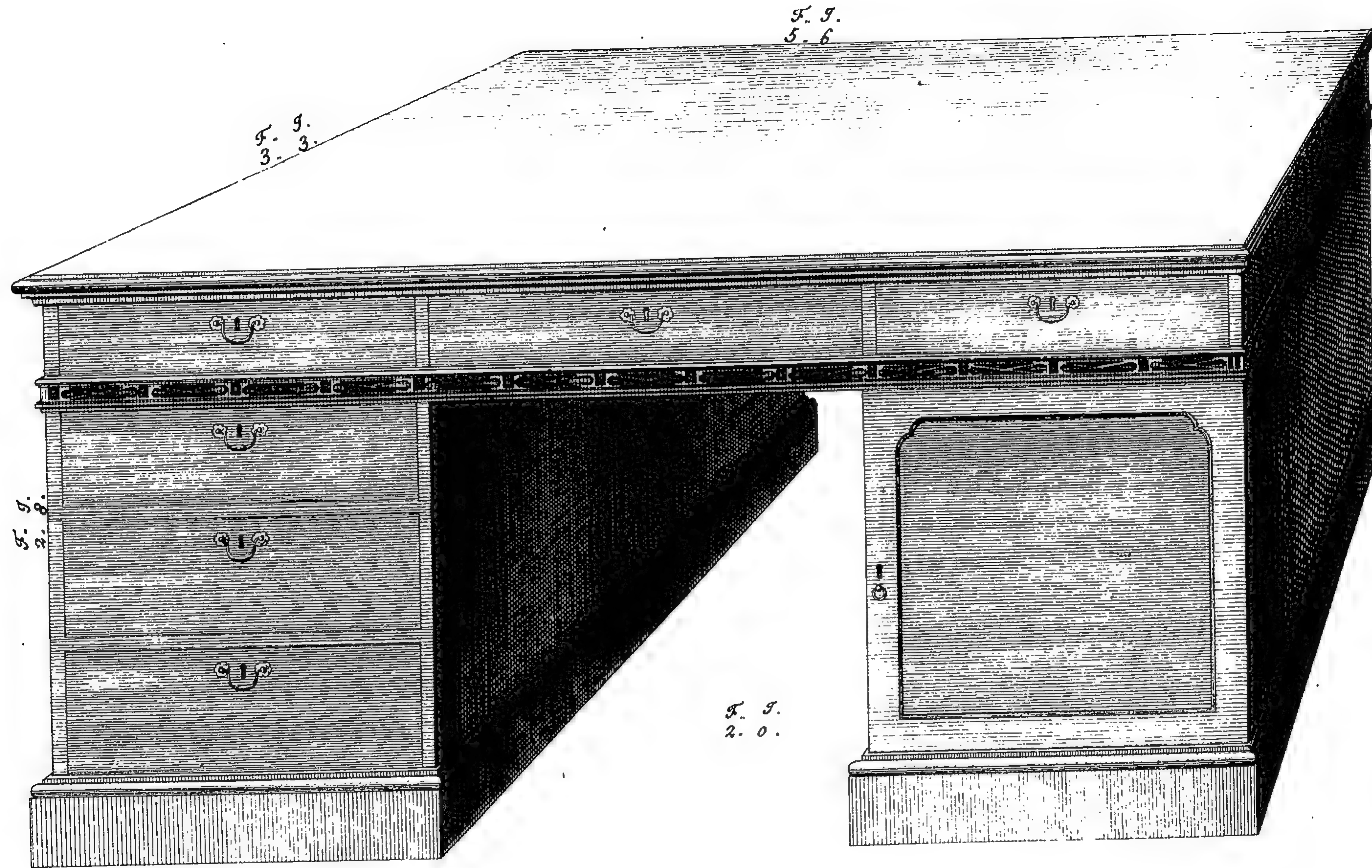


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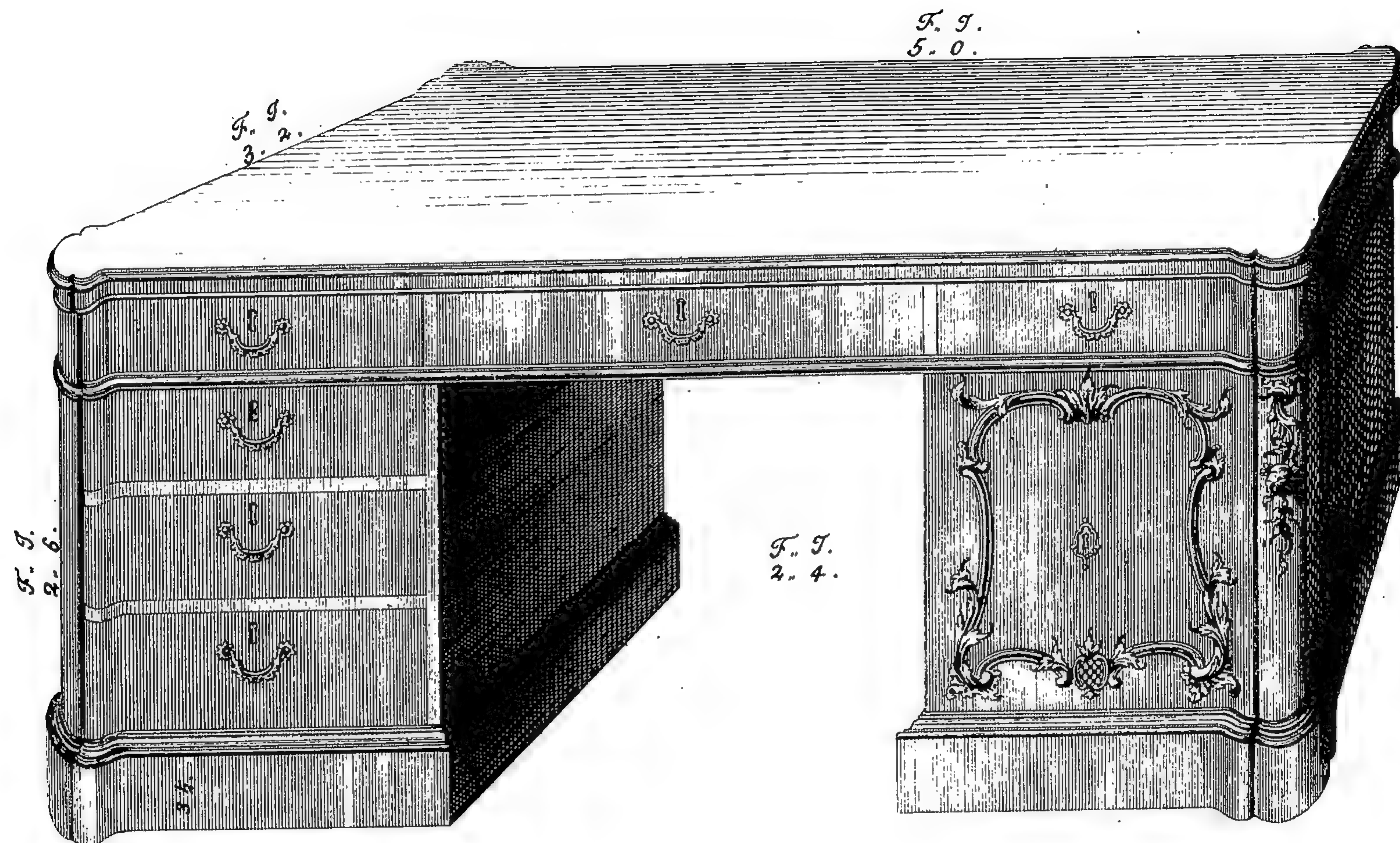


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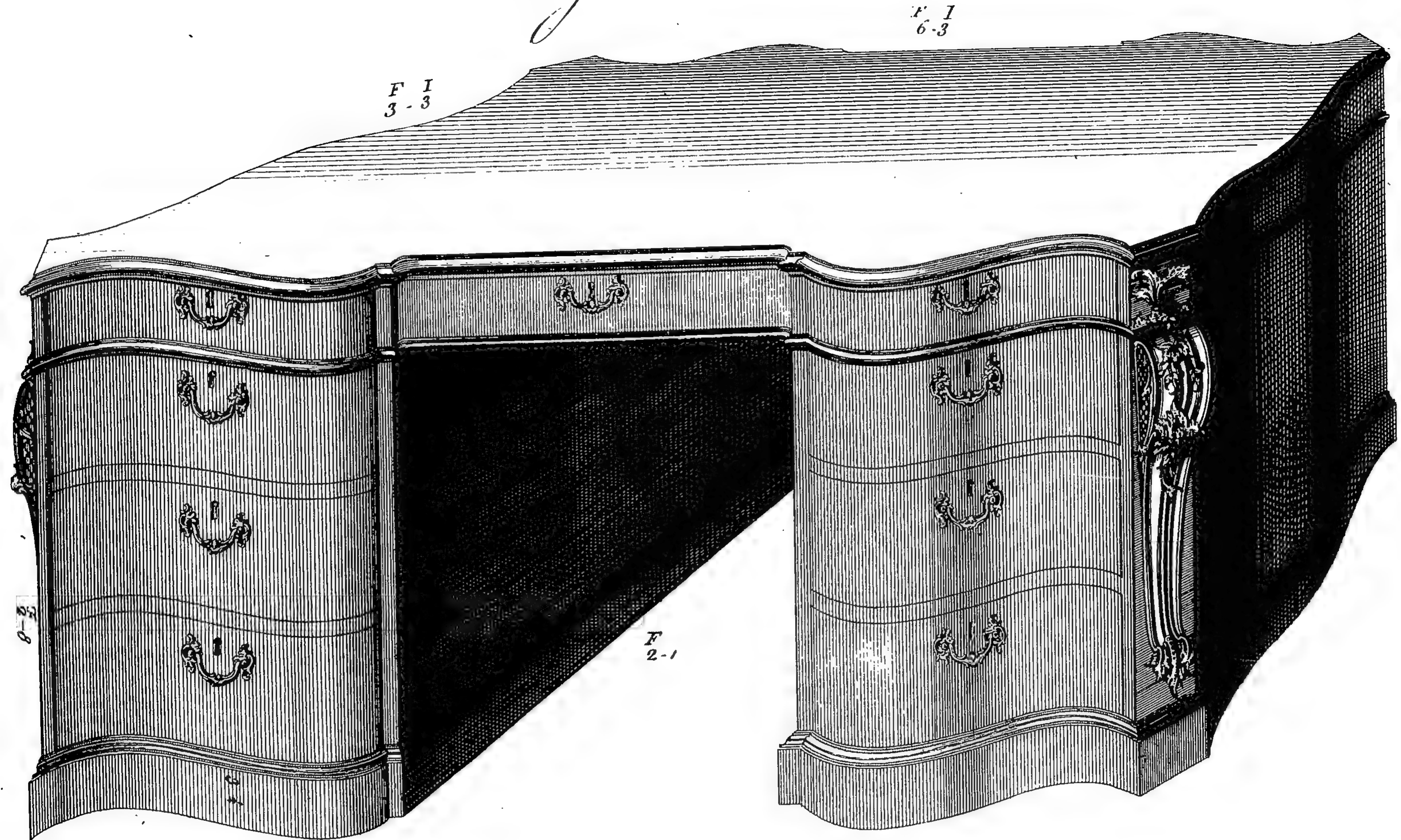


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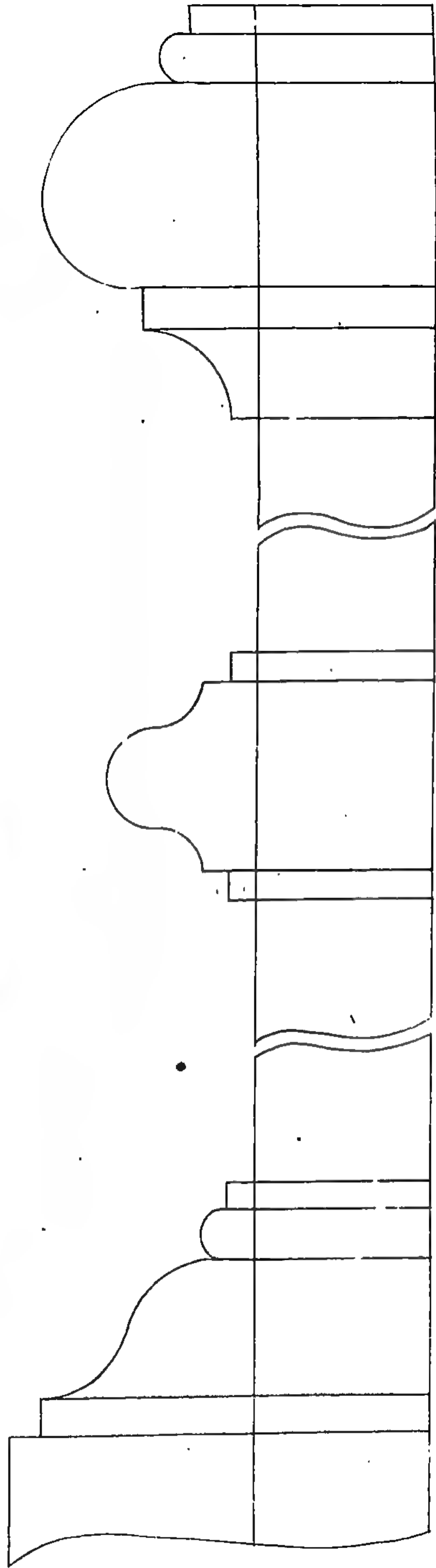
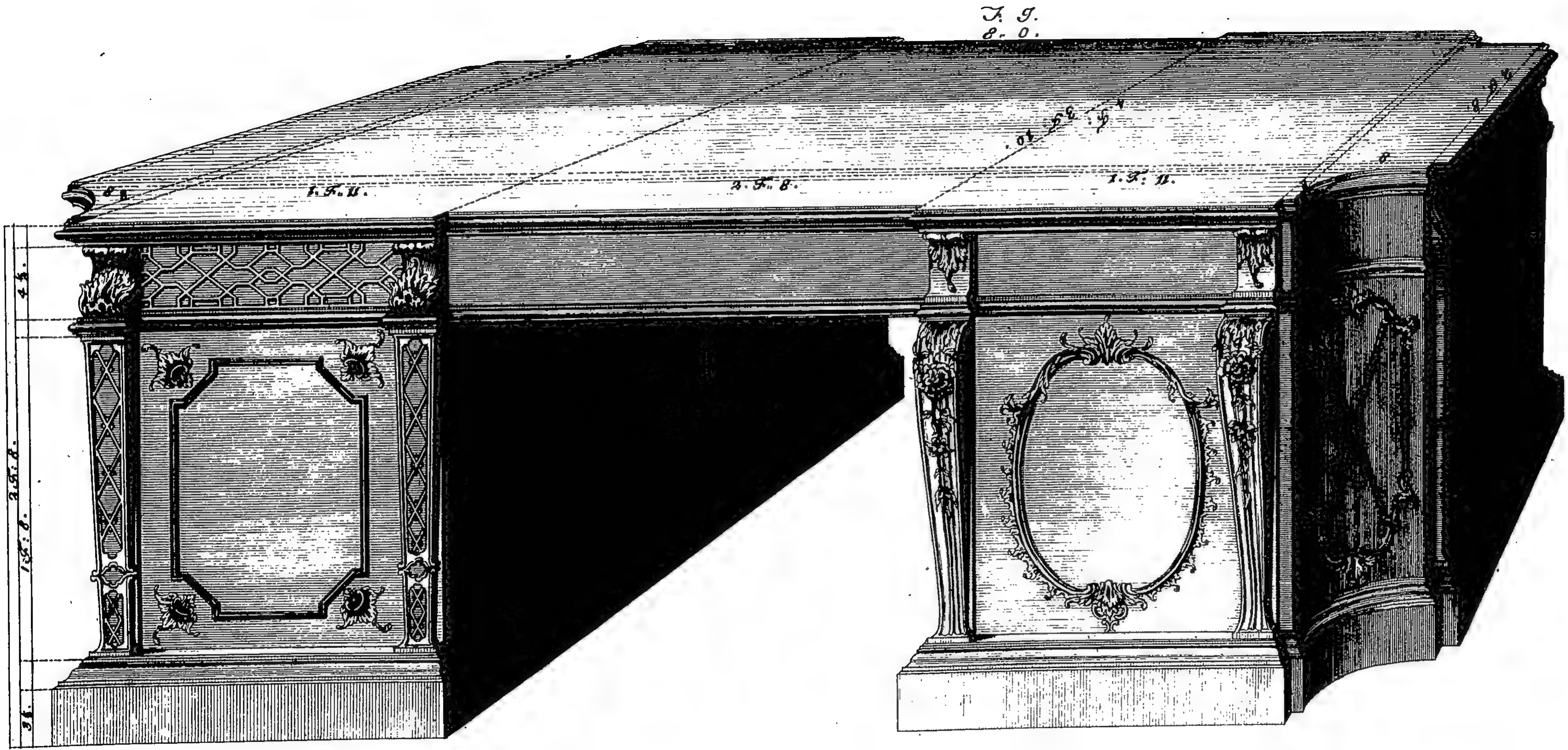


# Library Table





Library Table.



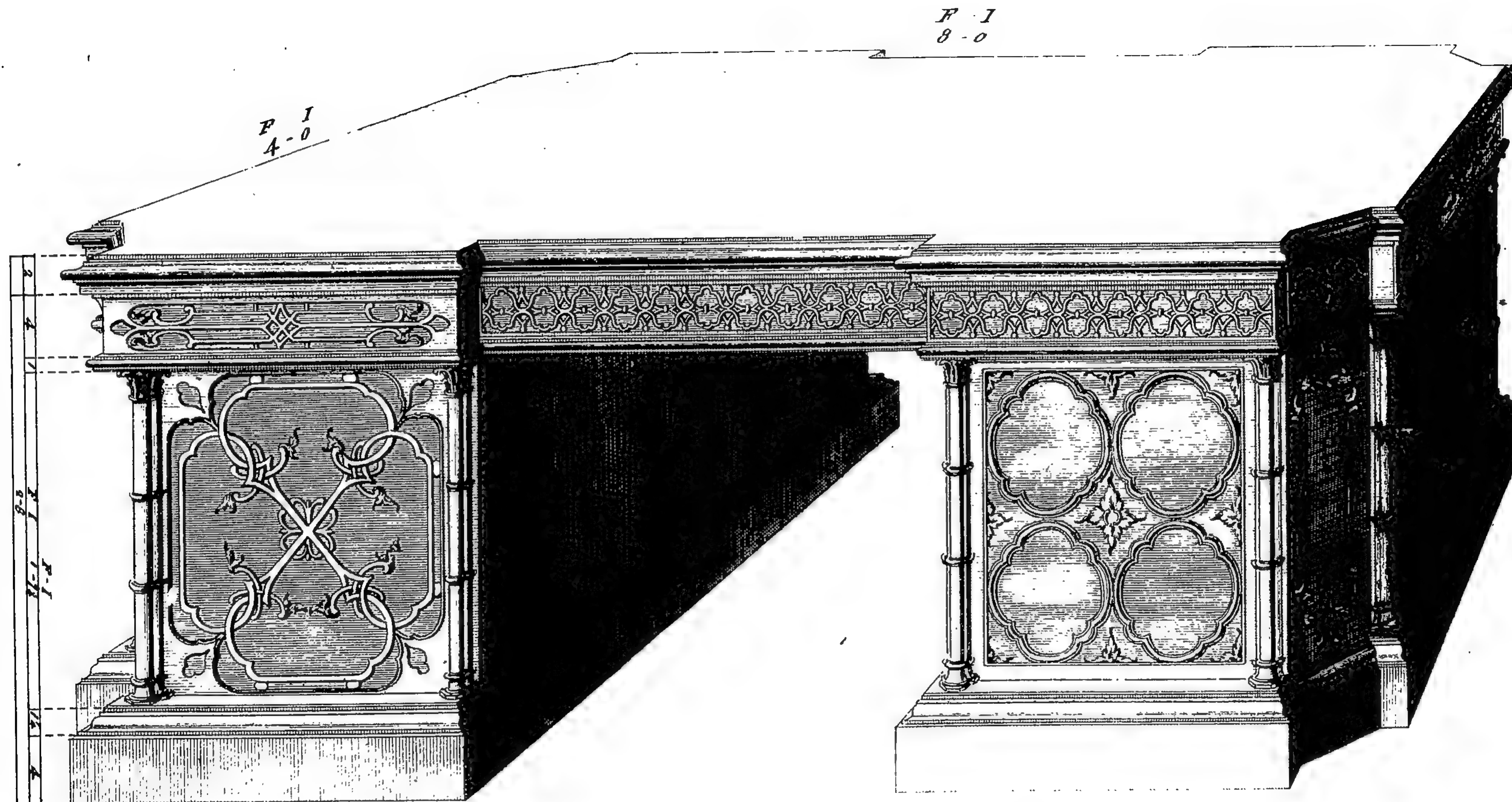
T. Chippendale inv. et del.

Pub. according to Act of Parliam<sup>t</sup> 1753

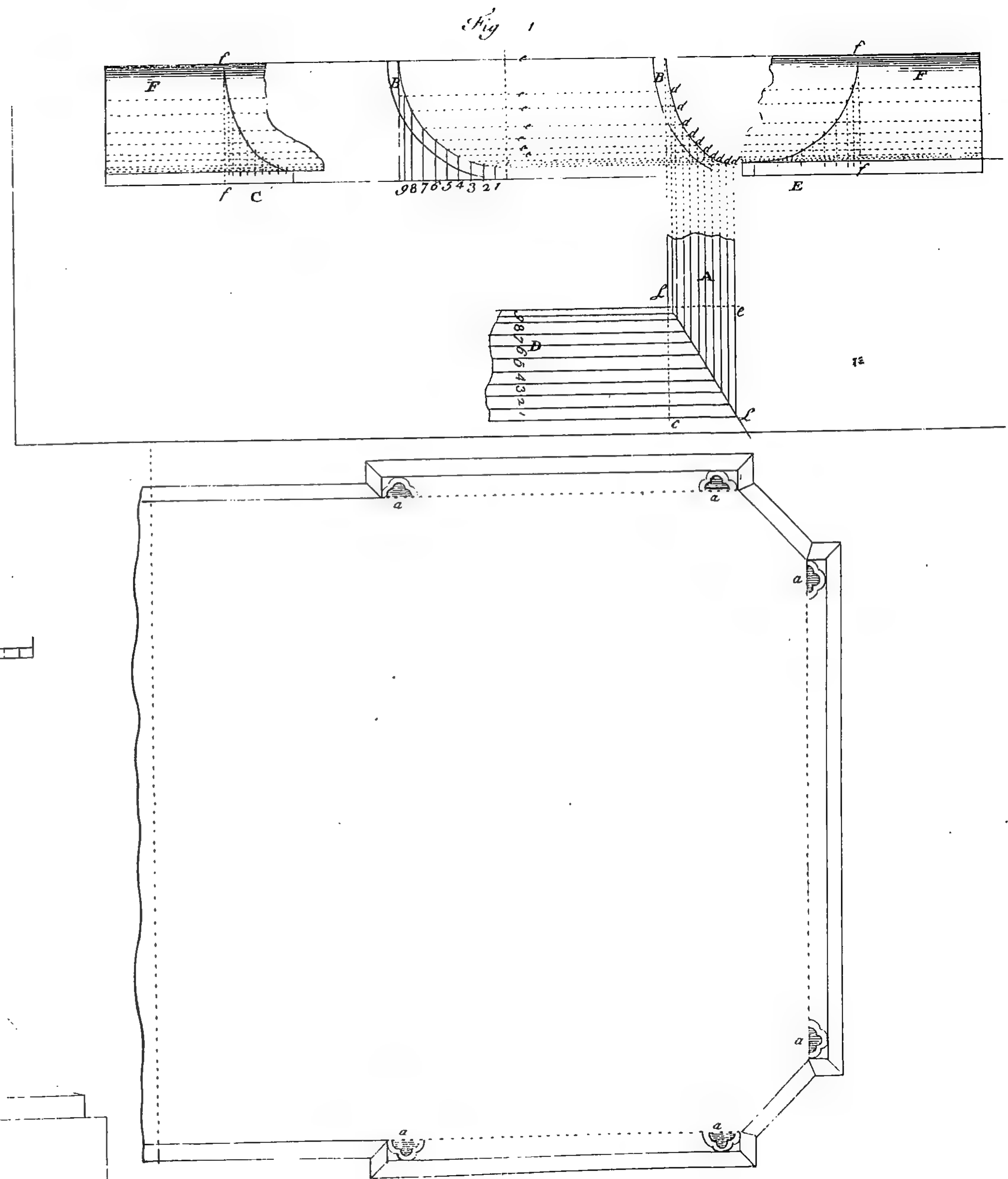
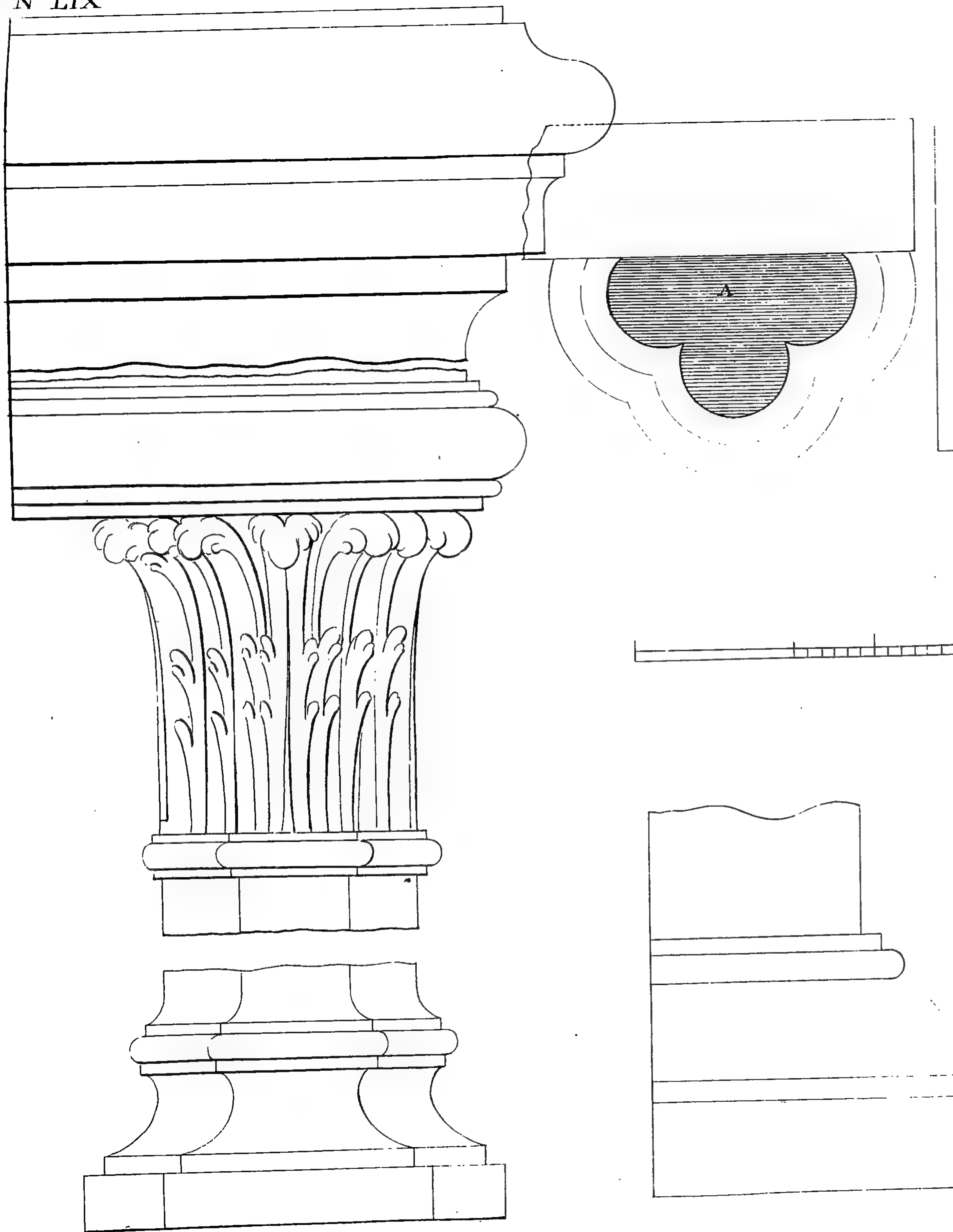
T. Müller sculp.



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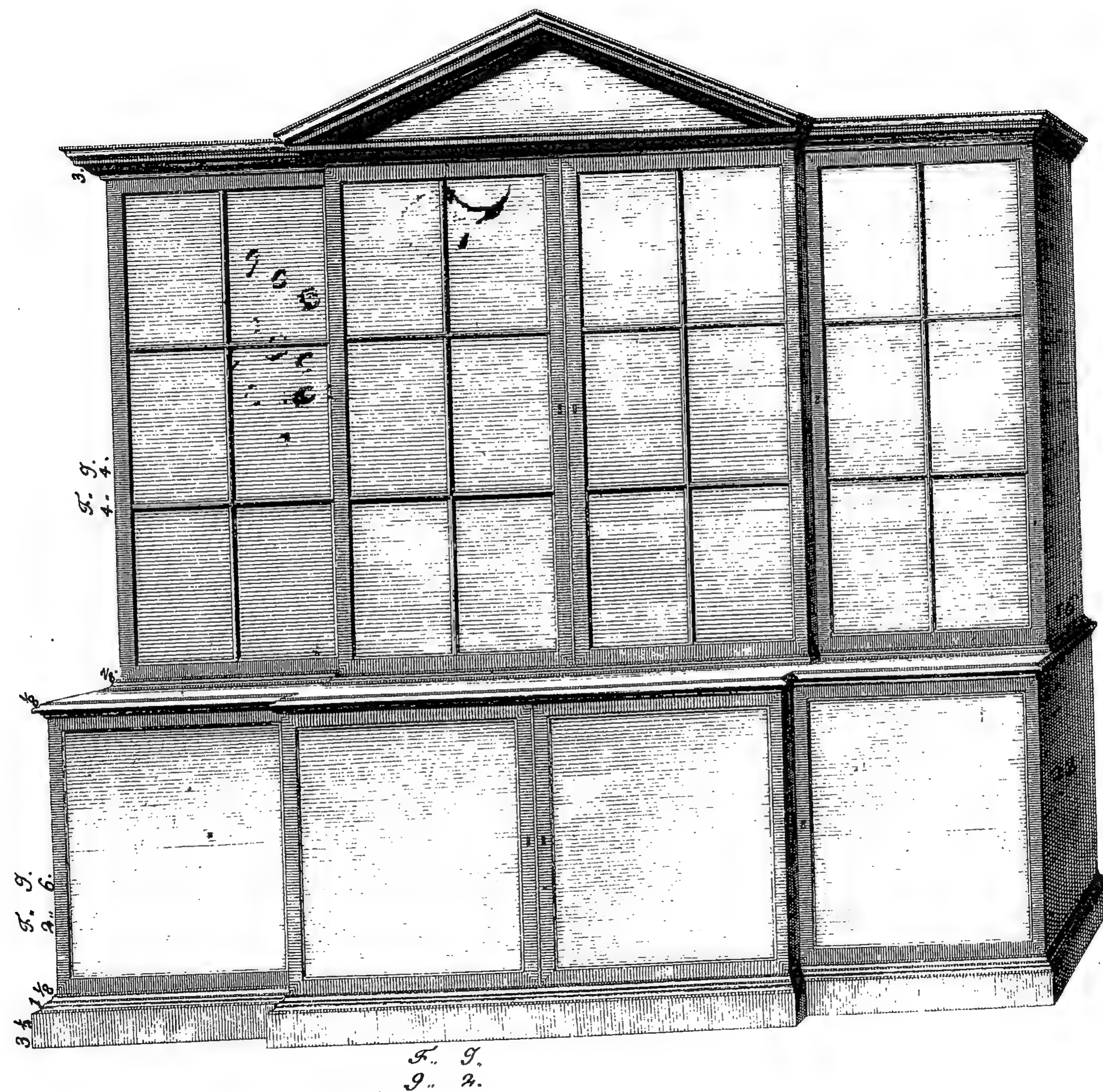








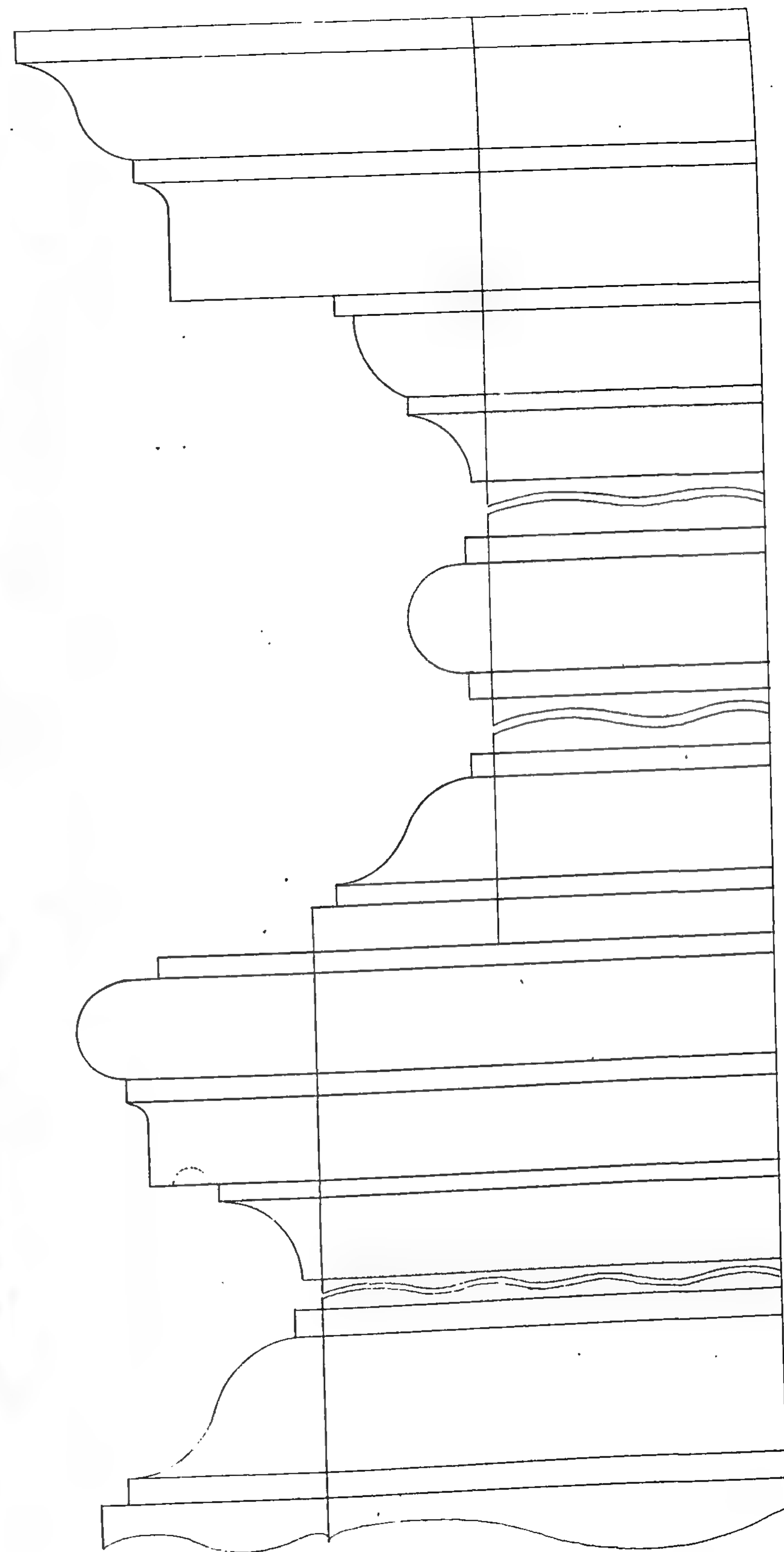
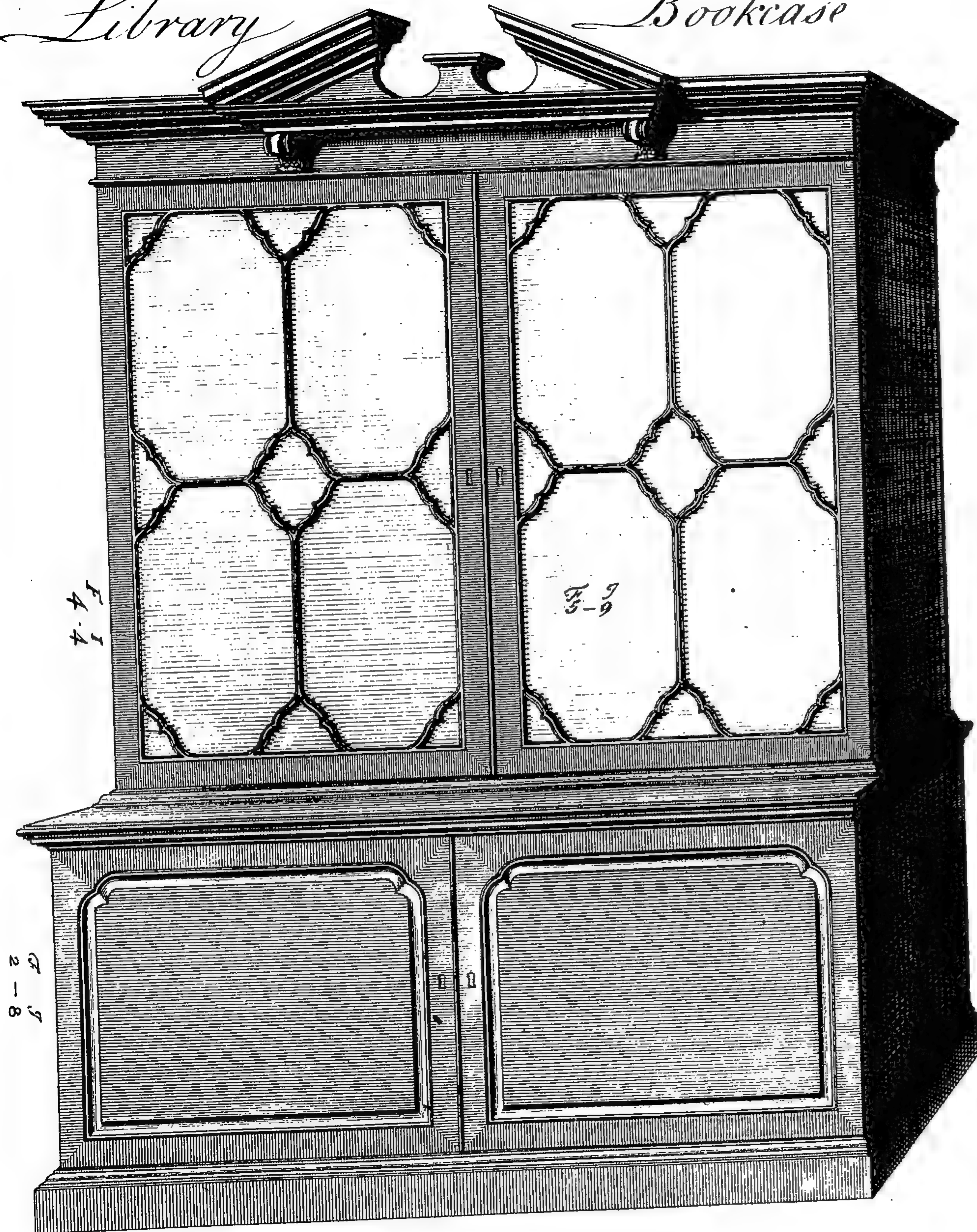
# Library Bookcase.



Pub according to Act of Parliam. 1753



*Library* *Bookcase*





Library Bookcase.



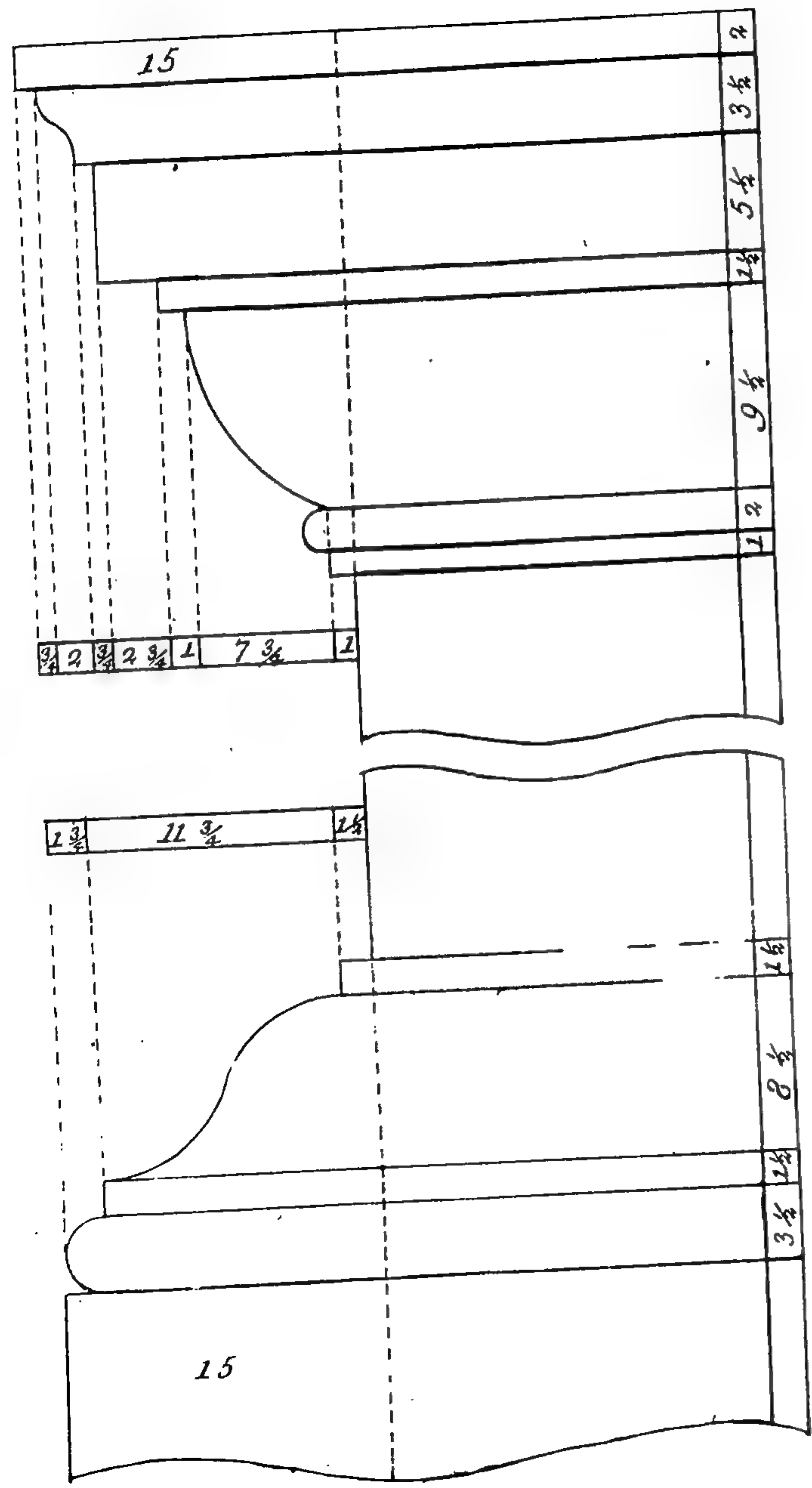
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T. Chippendale inv.<sup>r</sup> et del.

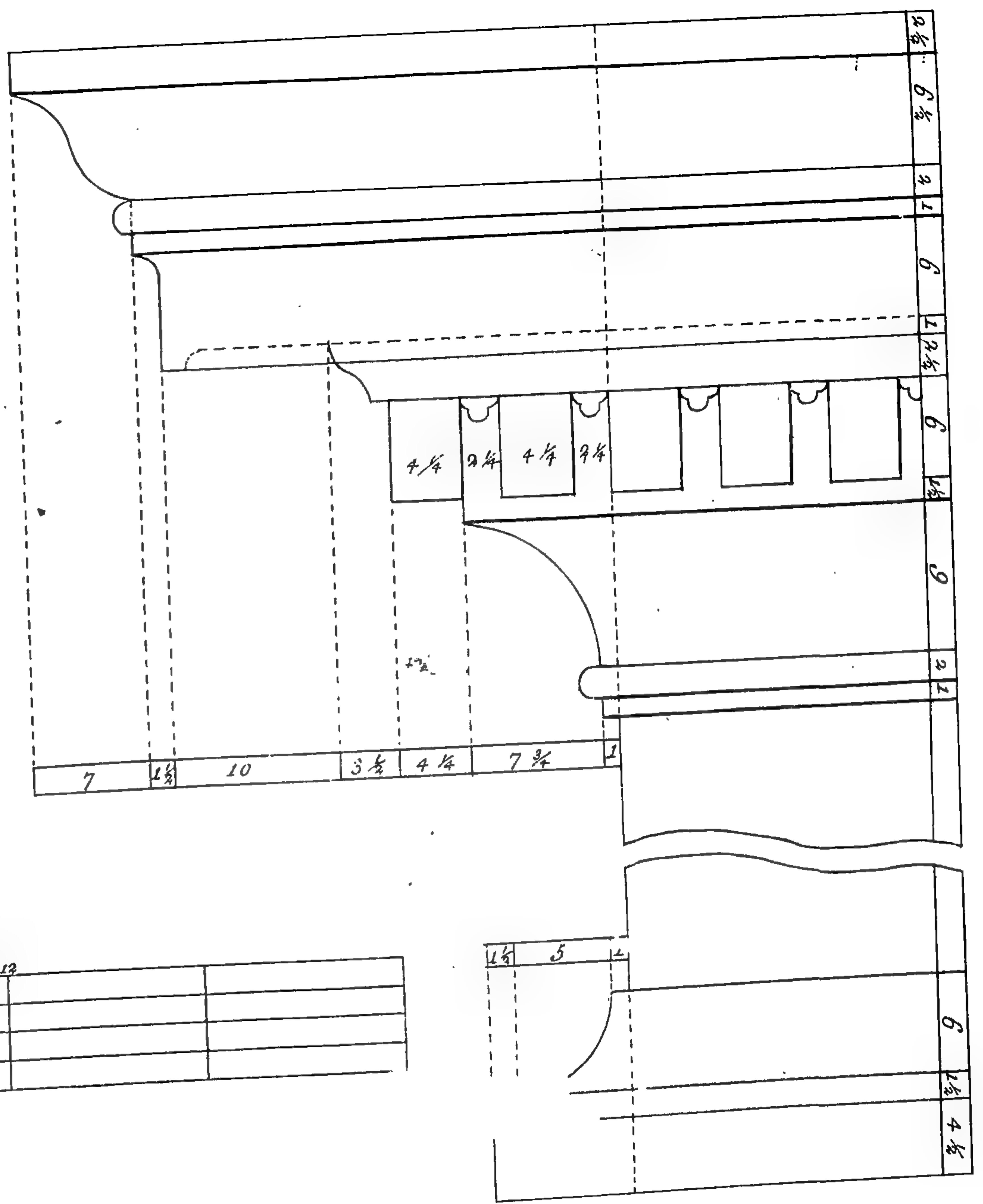






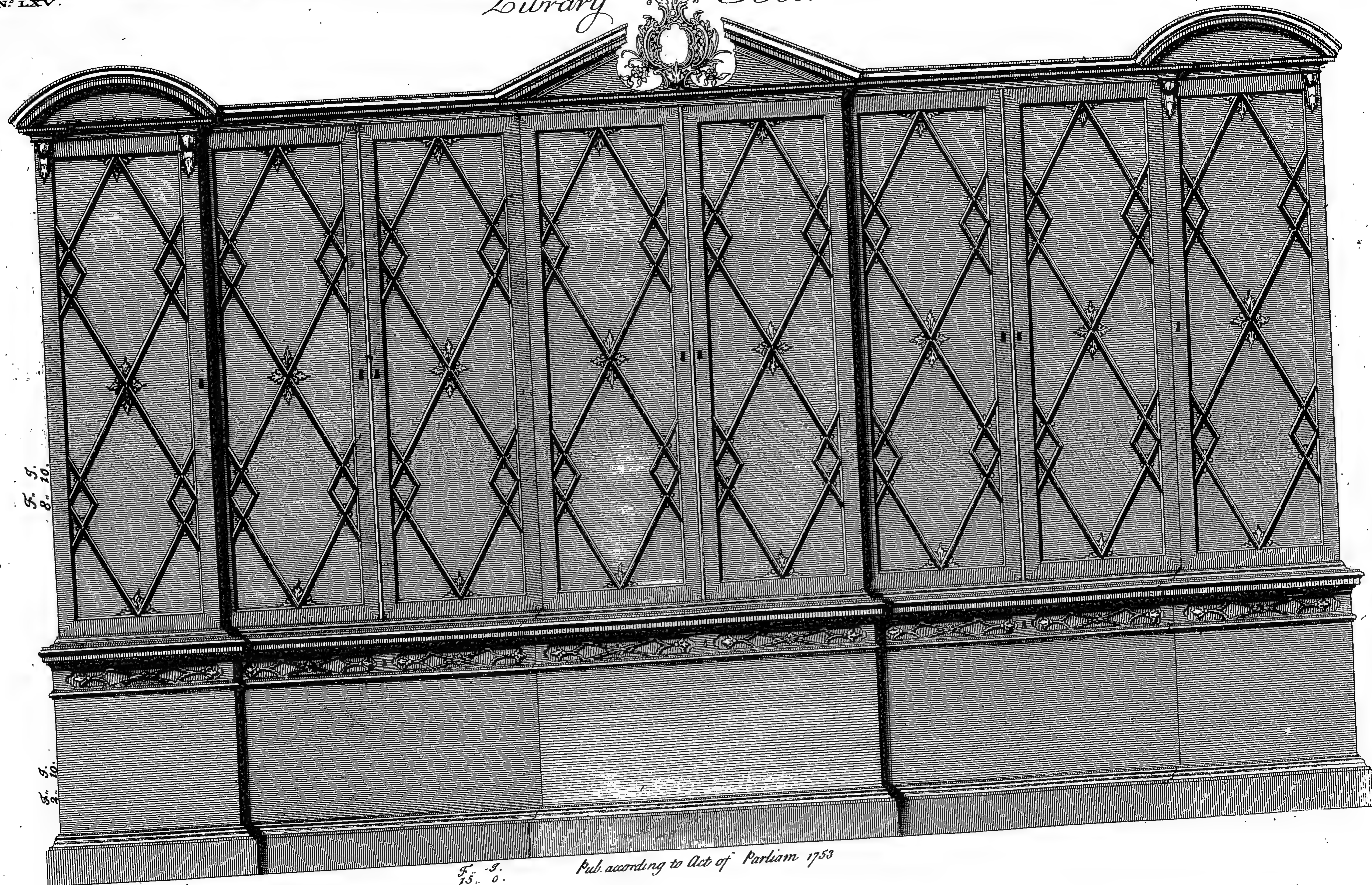


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Library Bookcase.



F. 9.  
8. 10.

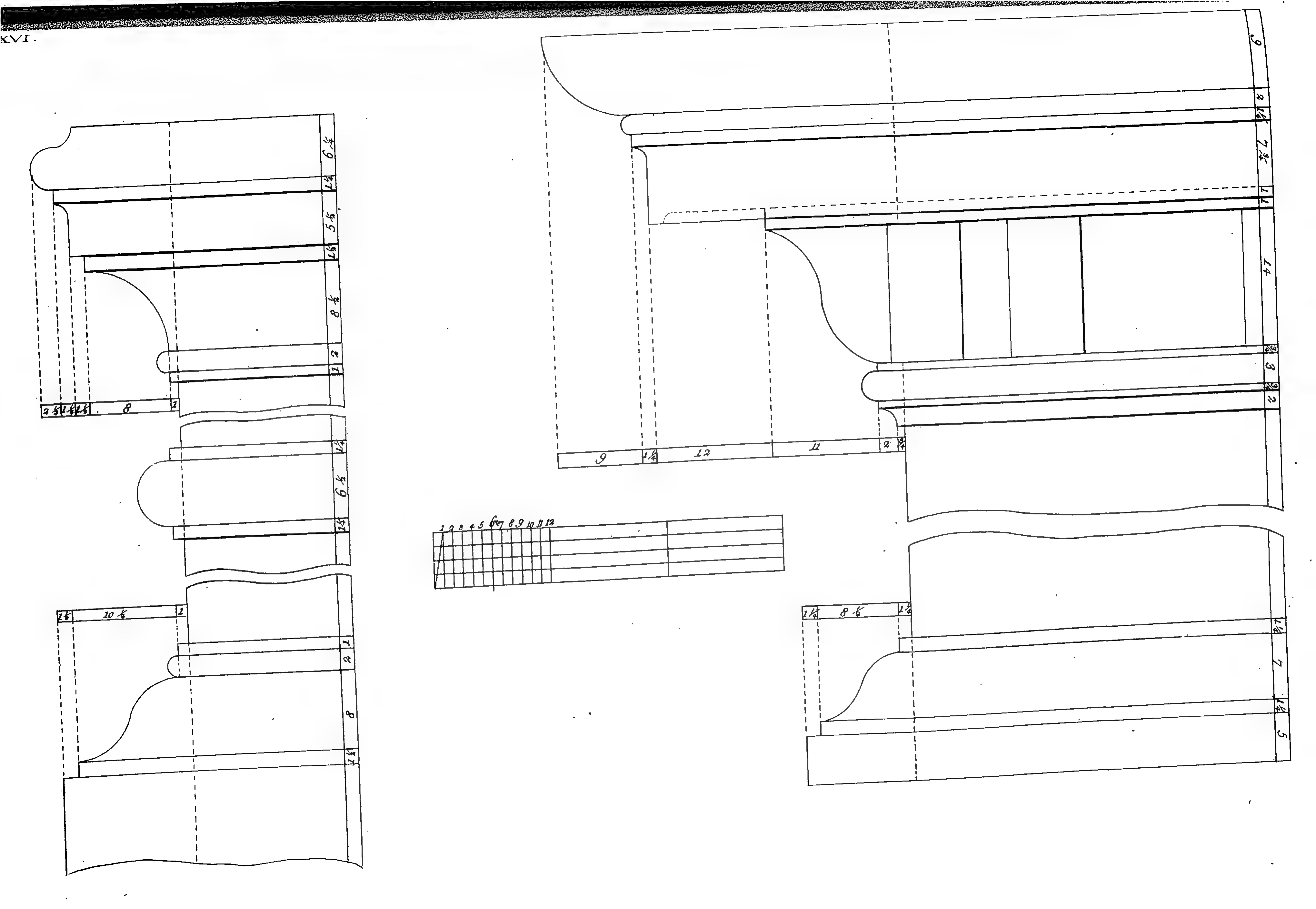
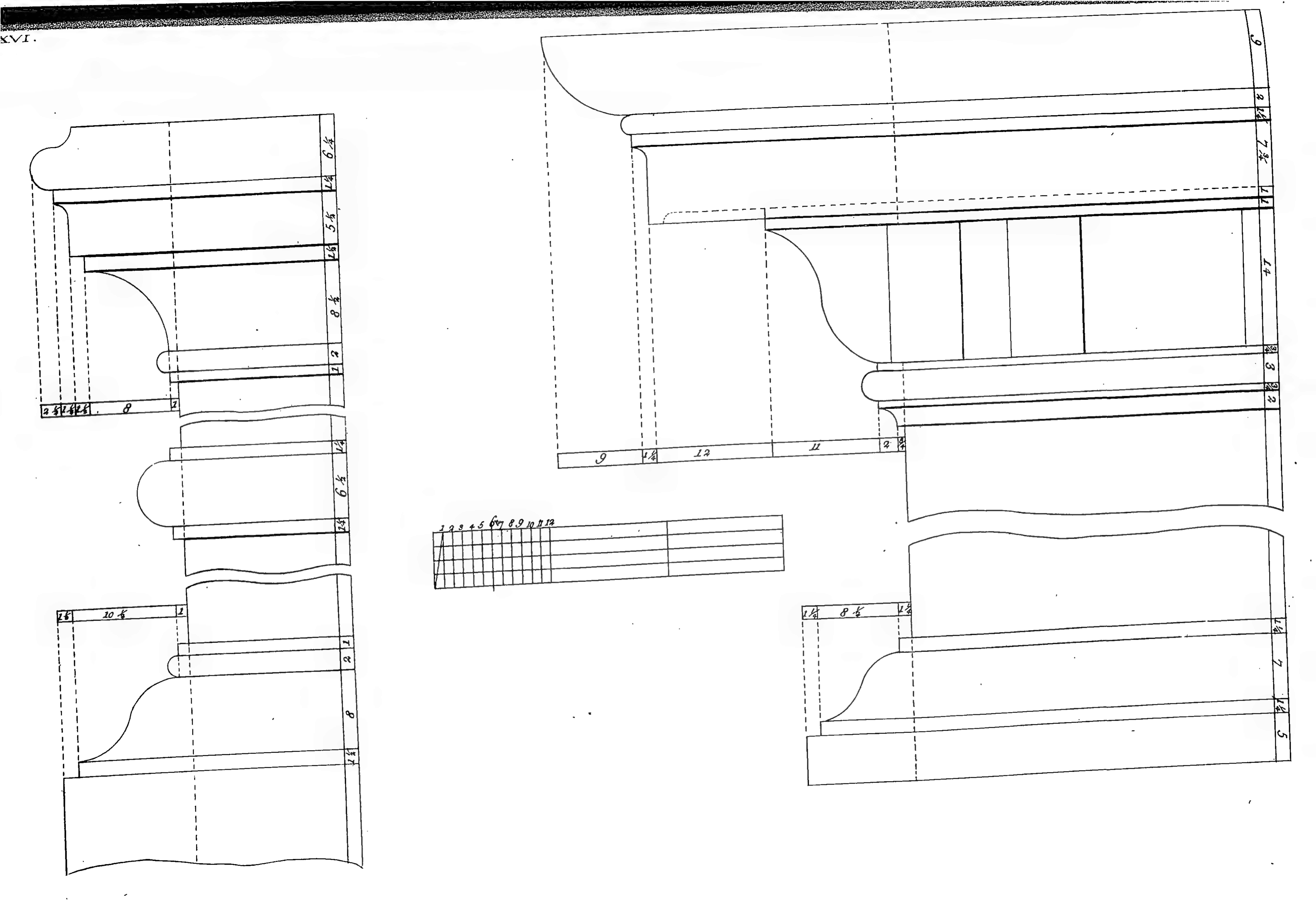
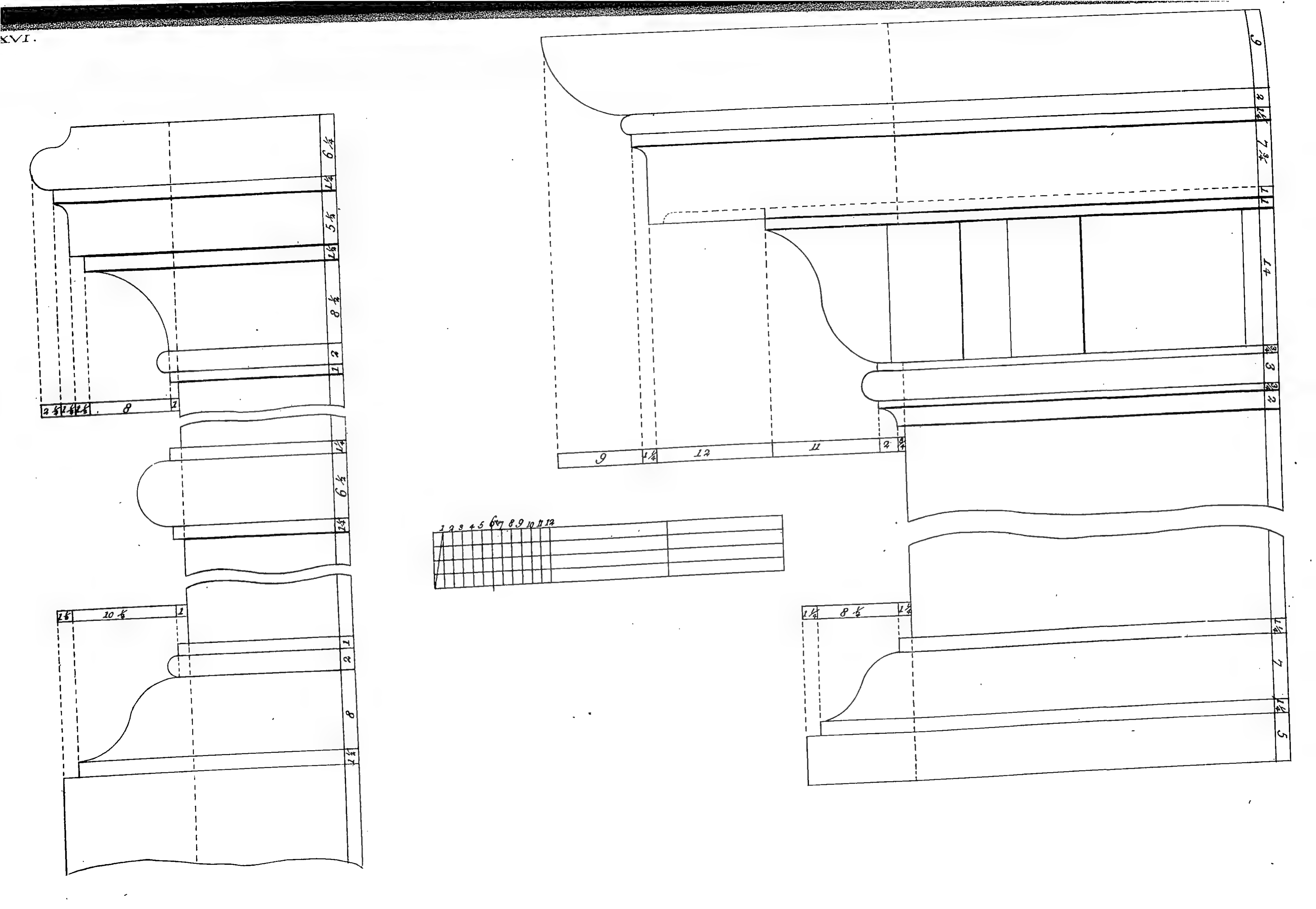
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8. 10.

F. 9.  
15. 0.

Pub. according to Act of Parliam 1753

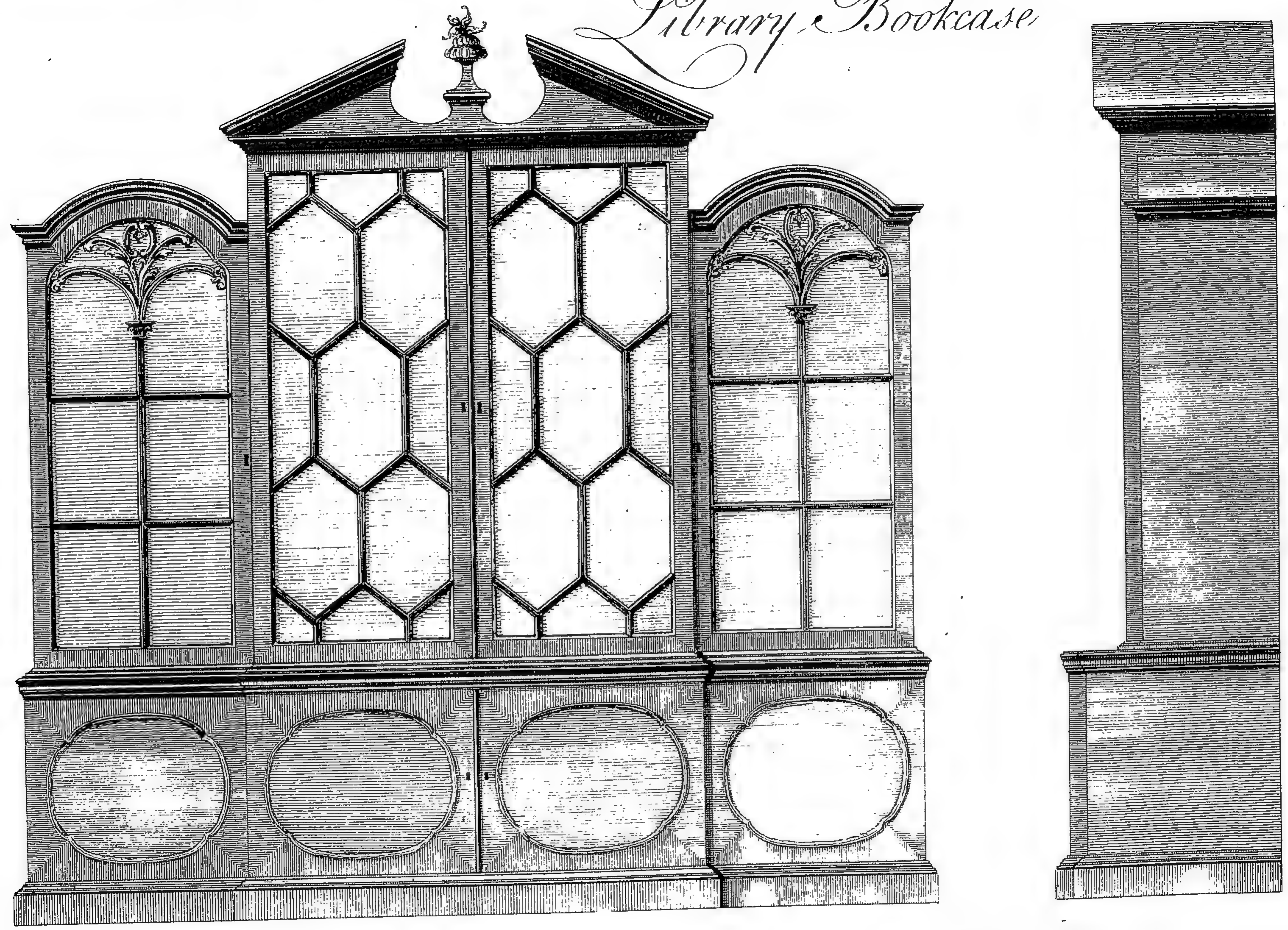
T Chippendale inv et del







Library Bookcase

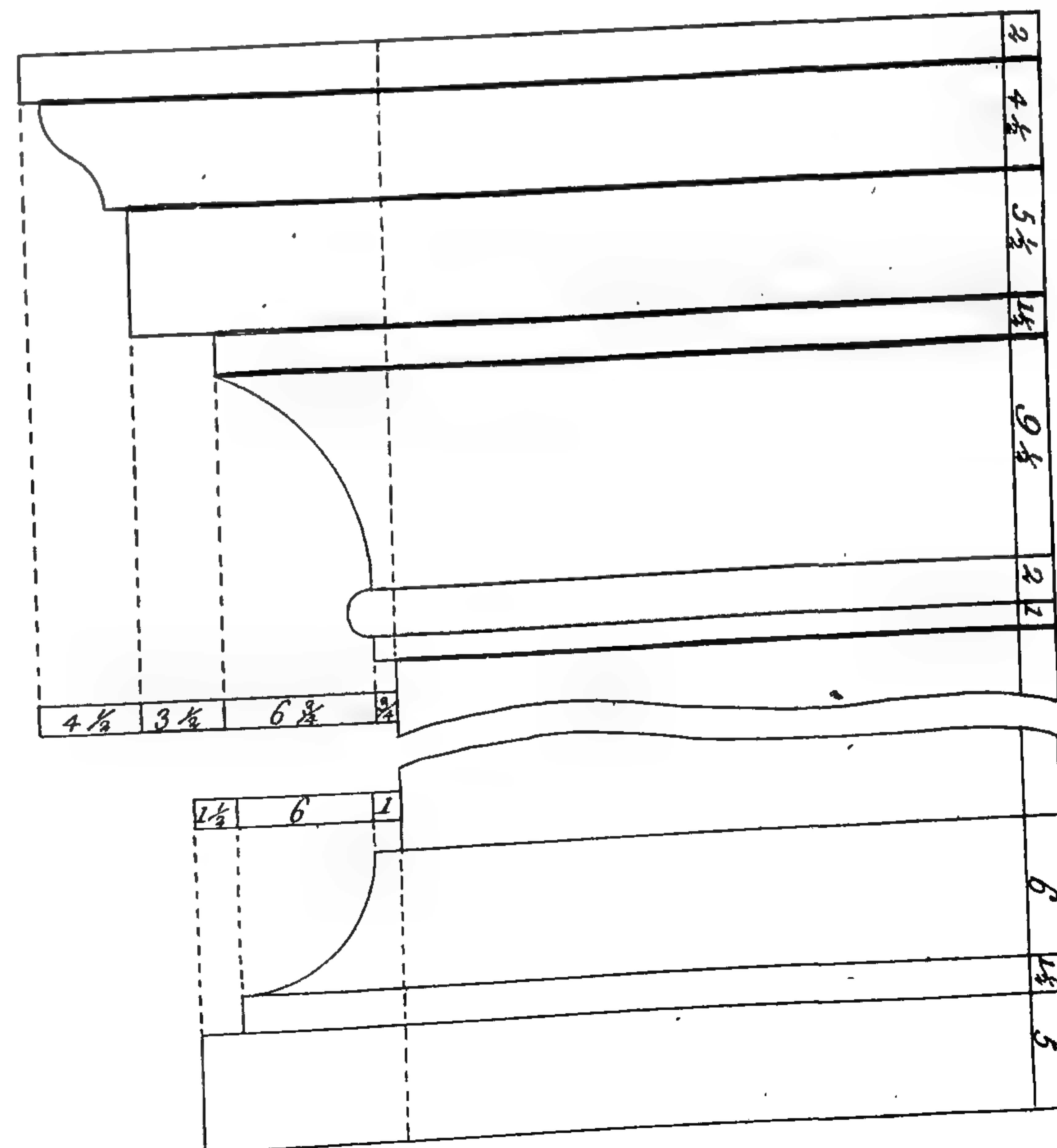
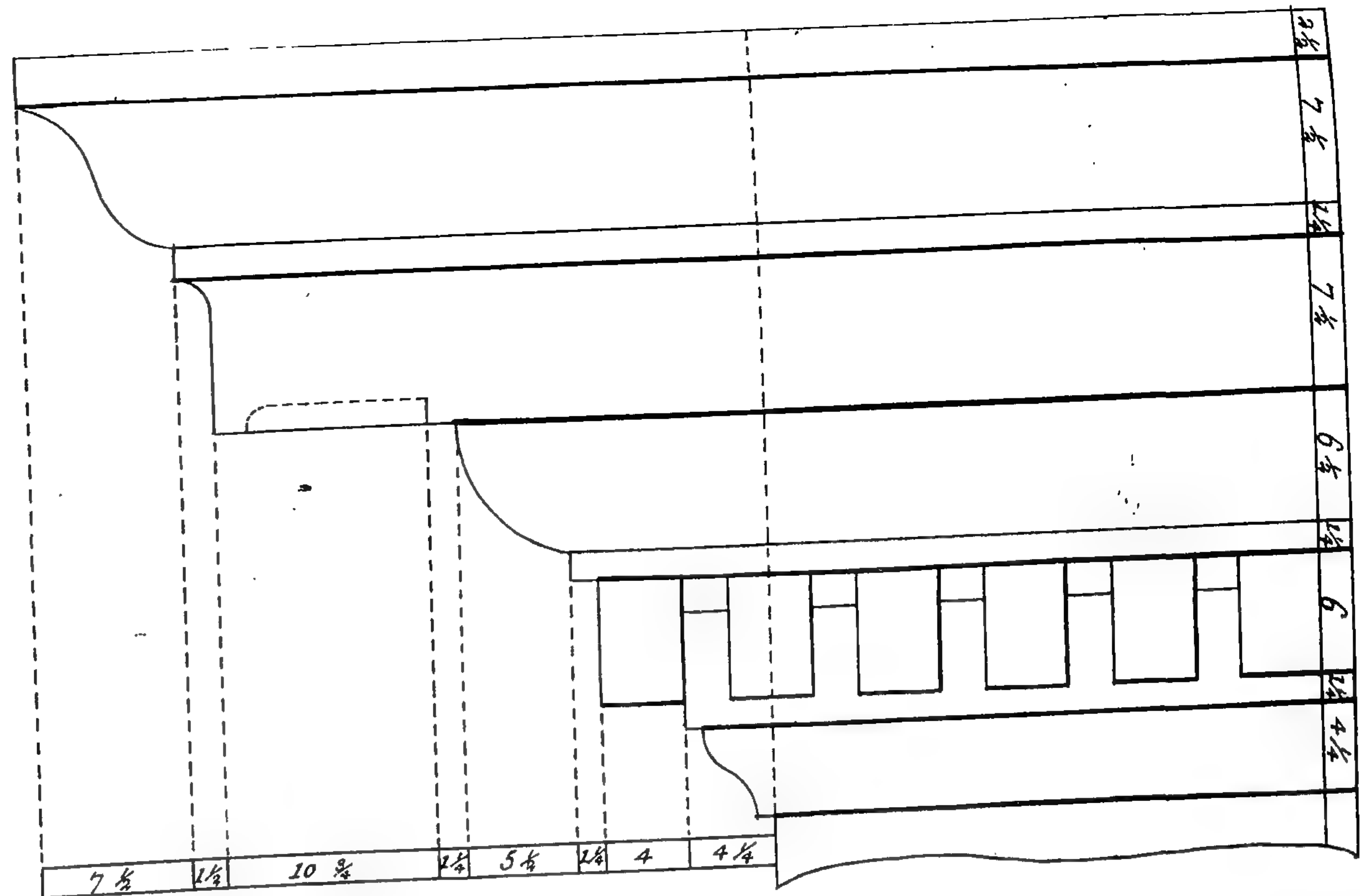
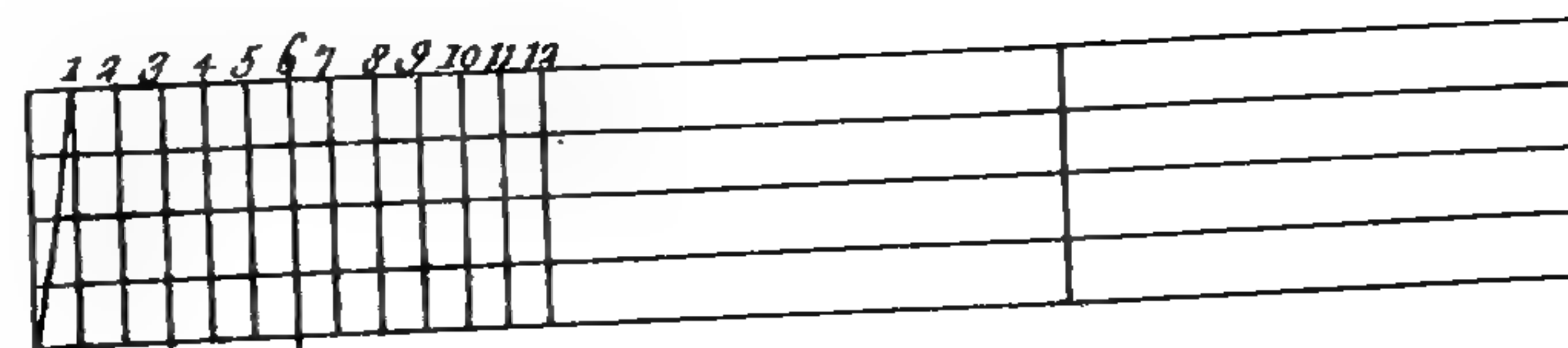
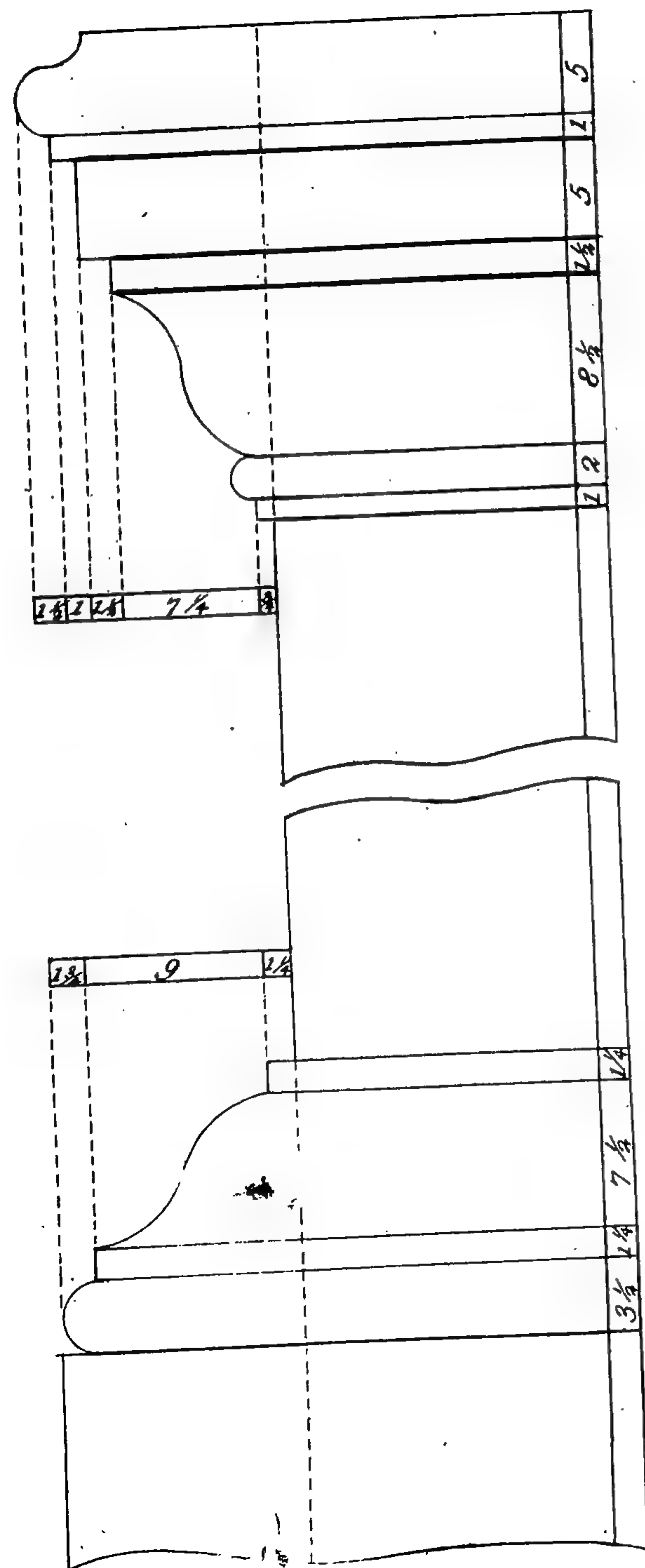


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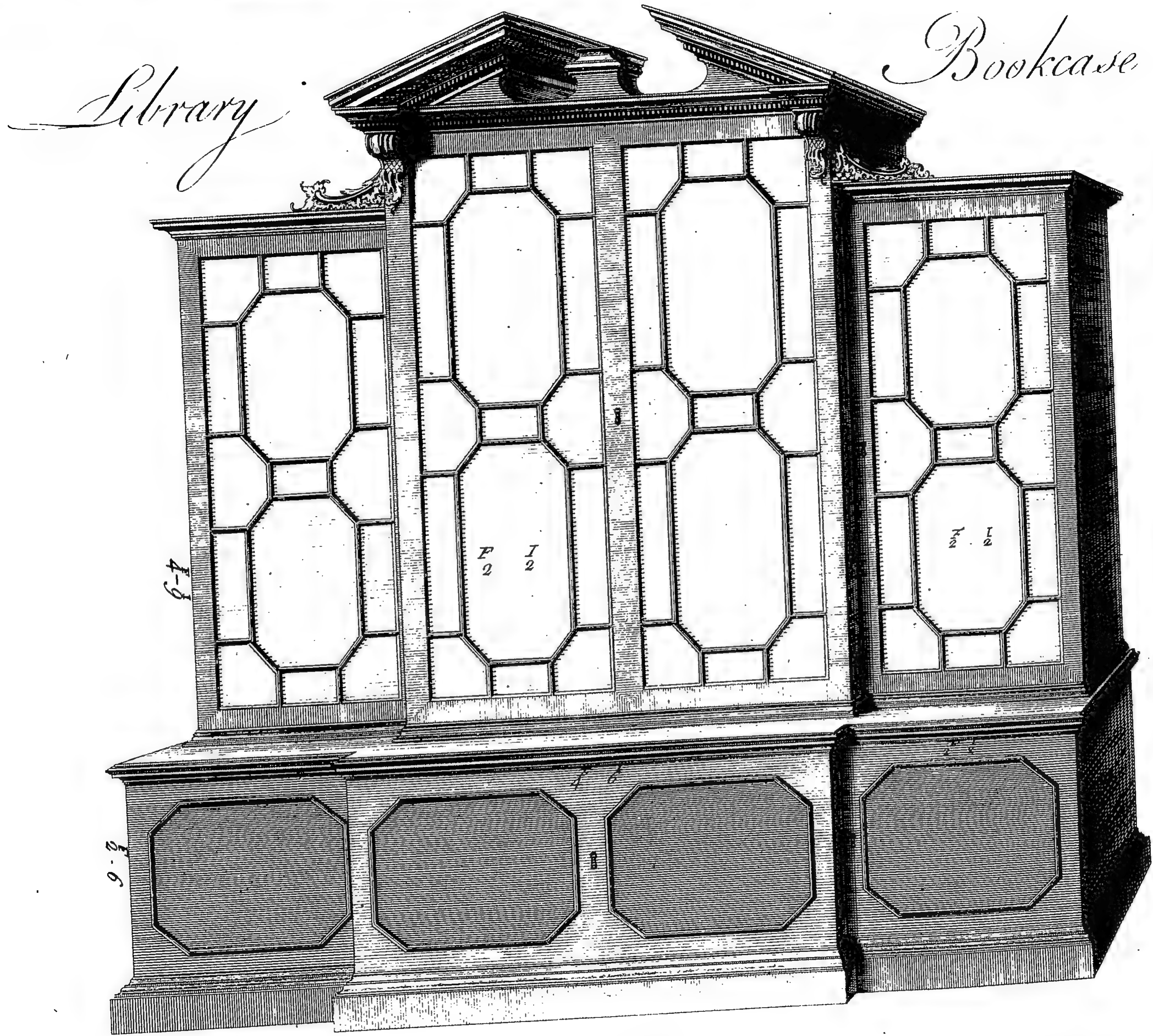
J.S. Müller sculp.

J. Chippendale inv. et del.







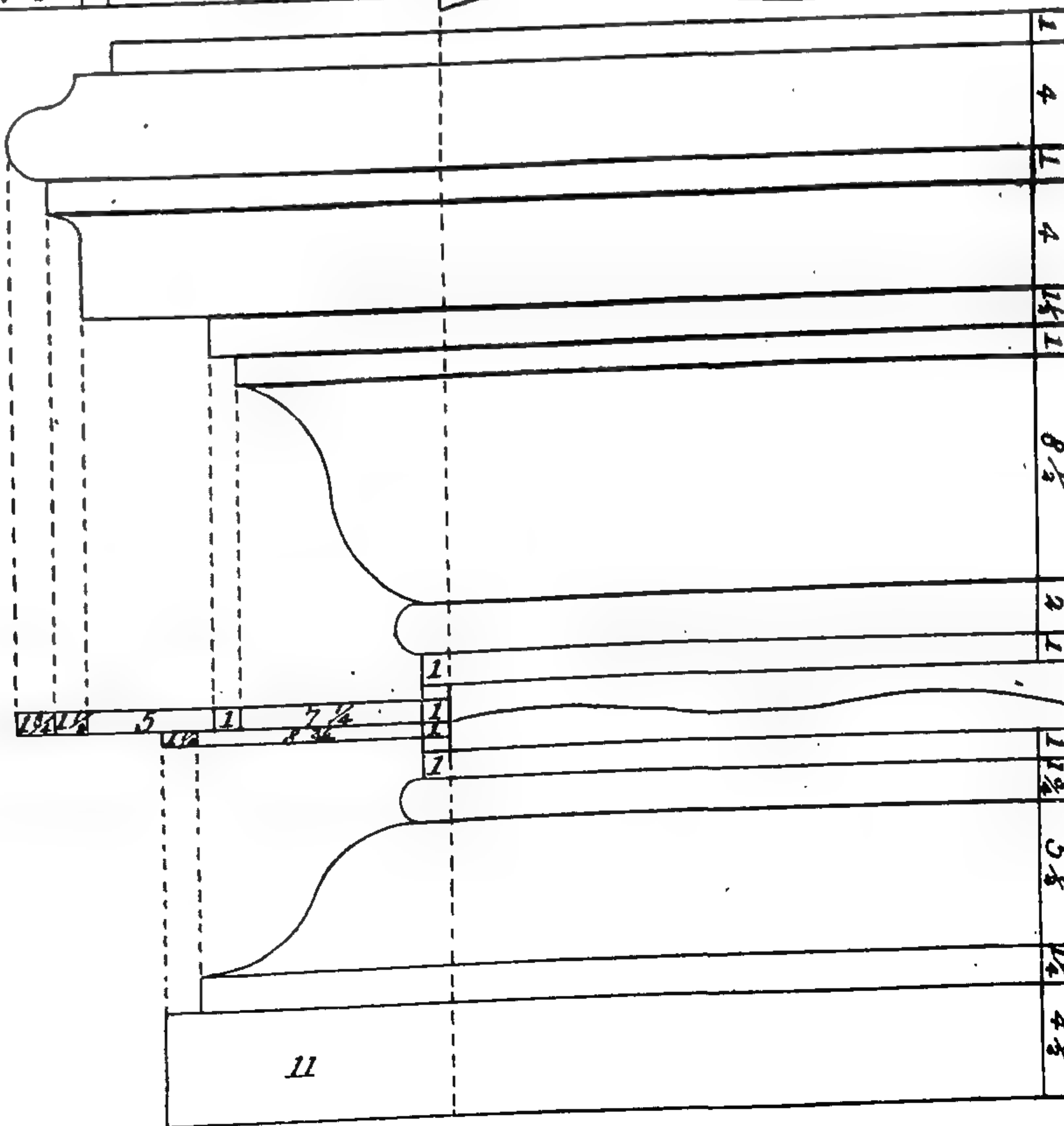
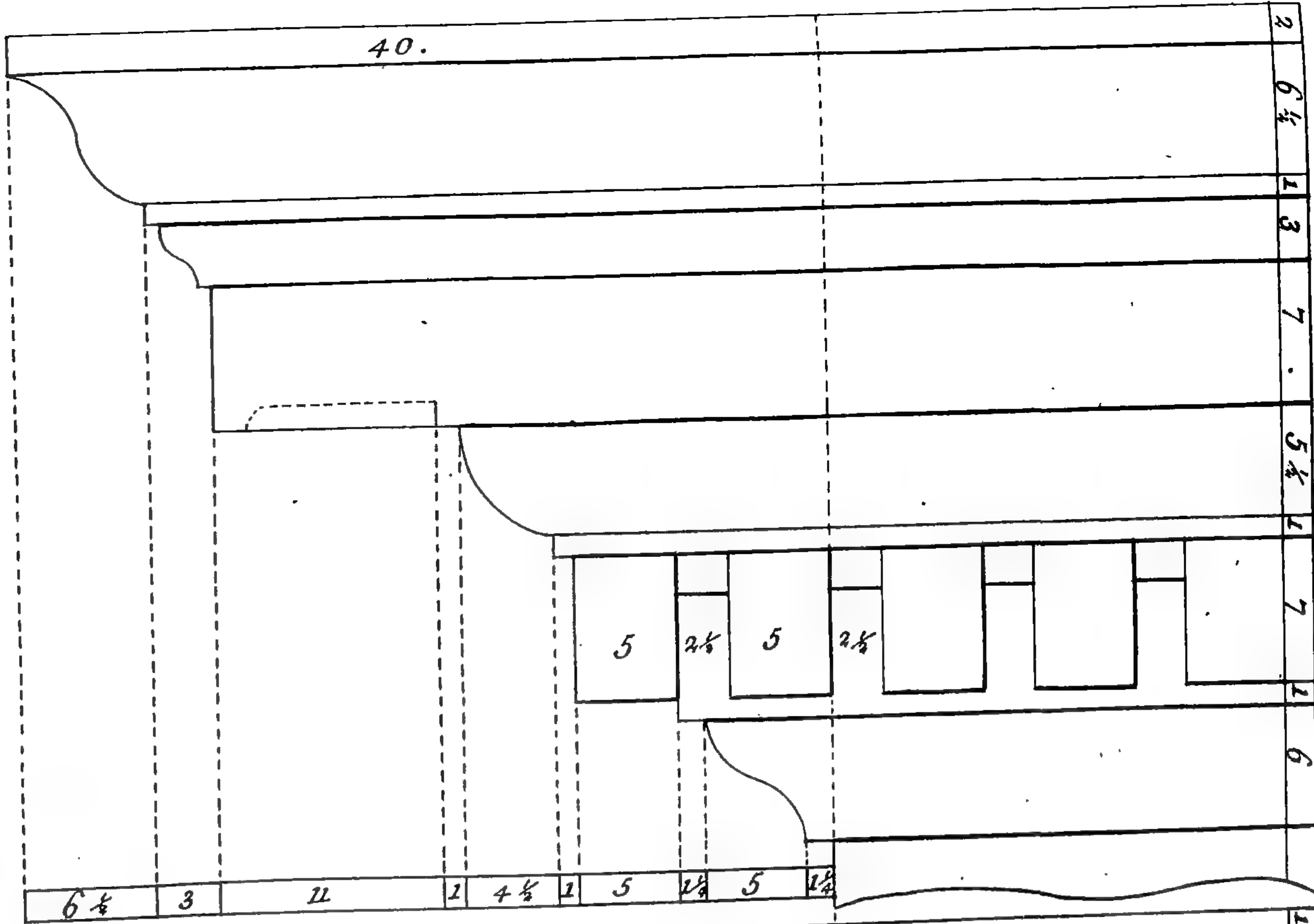
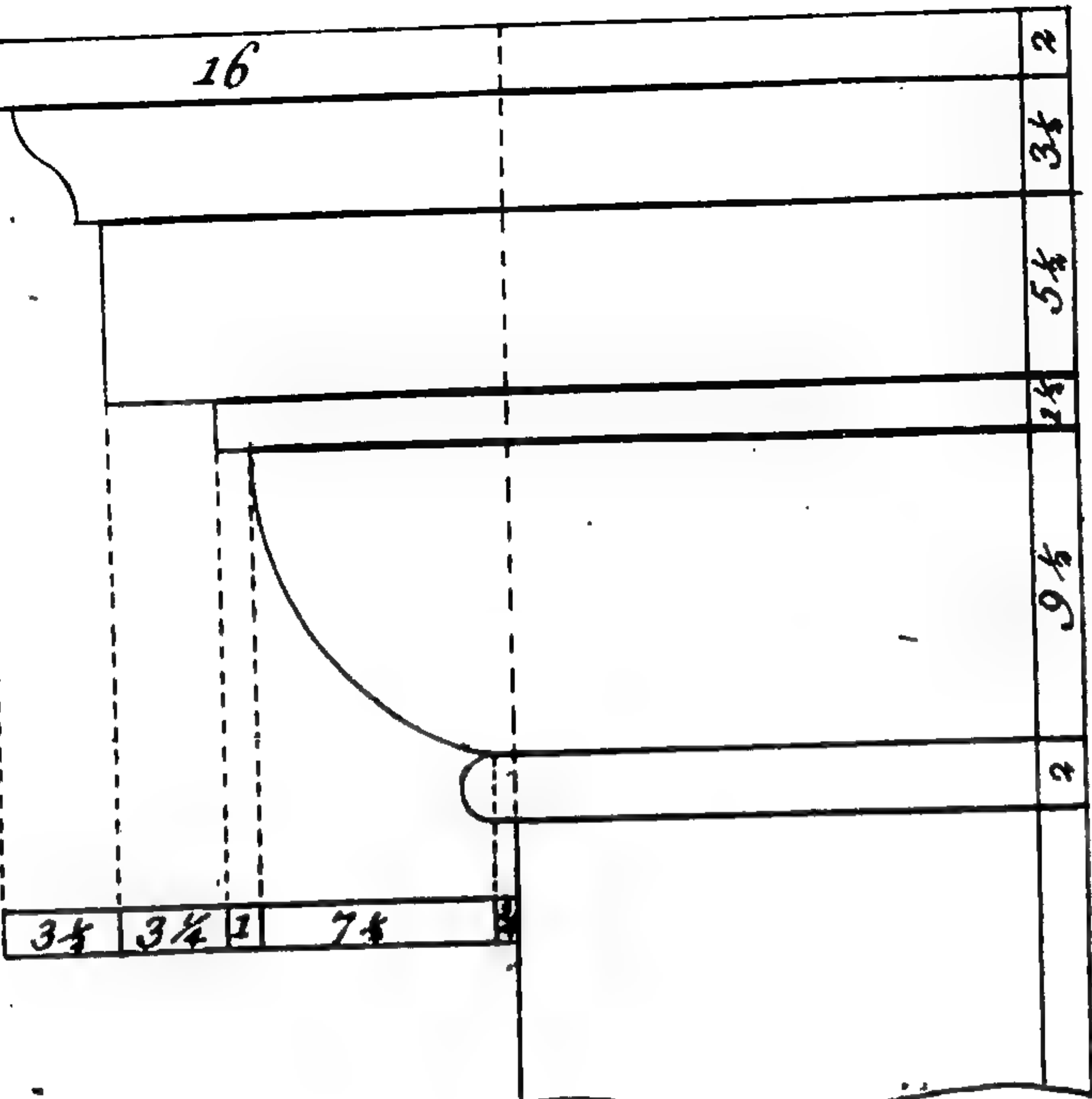


*T. Chippendale inv. et del.*

*Pub according to Act of Parliam. 1753.*

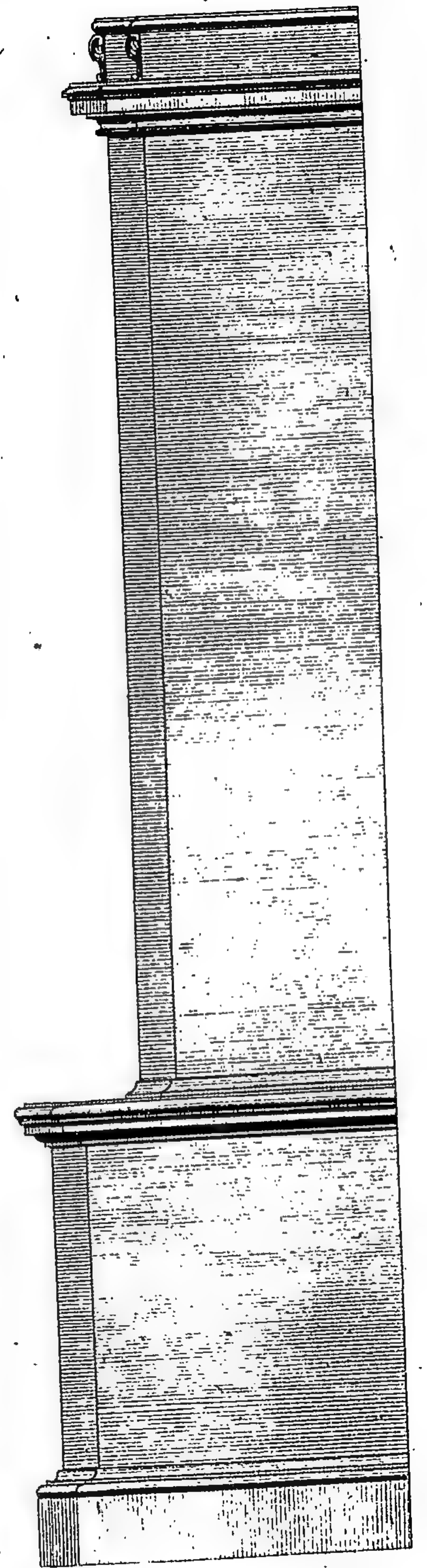
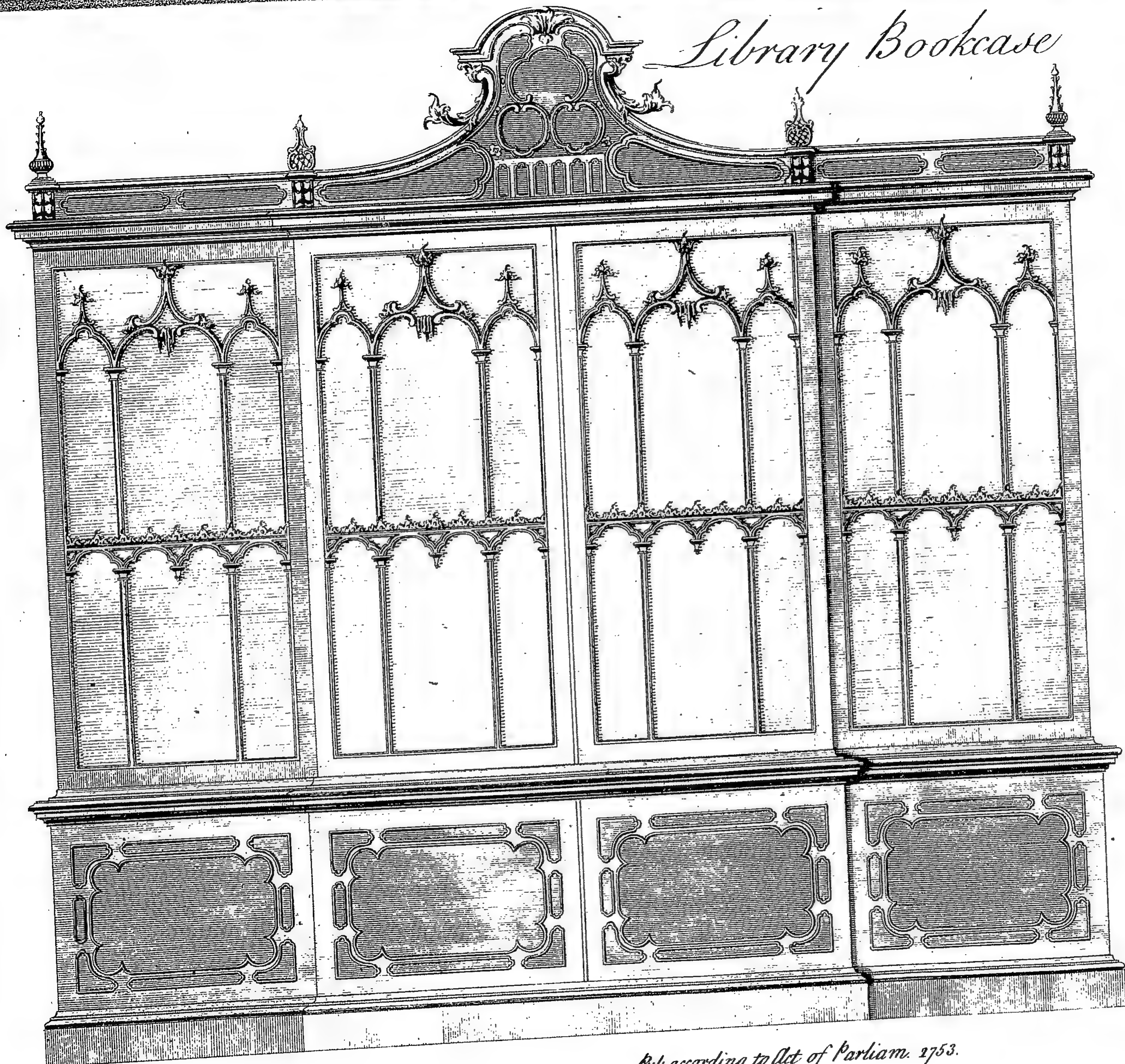
*I. S. Müller sculp.*







# Library Bookcase

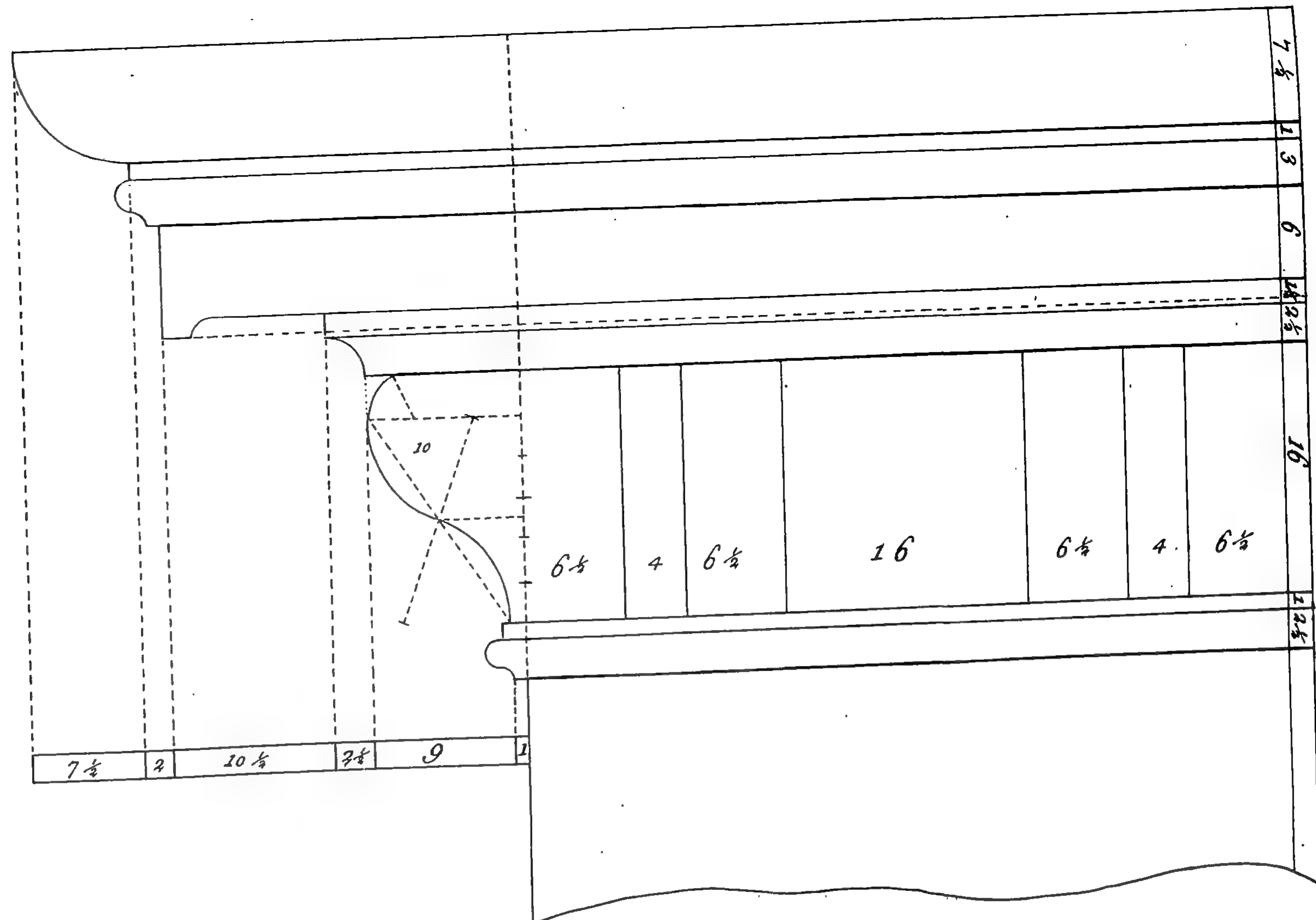
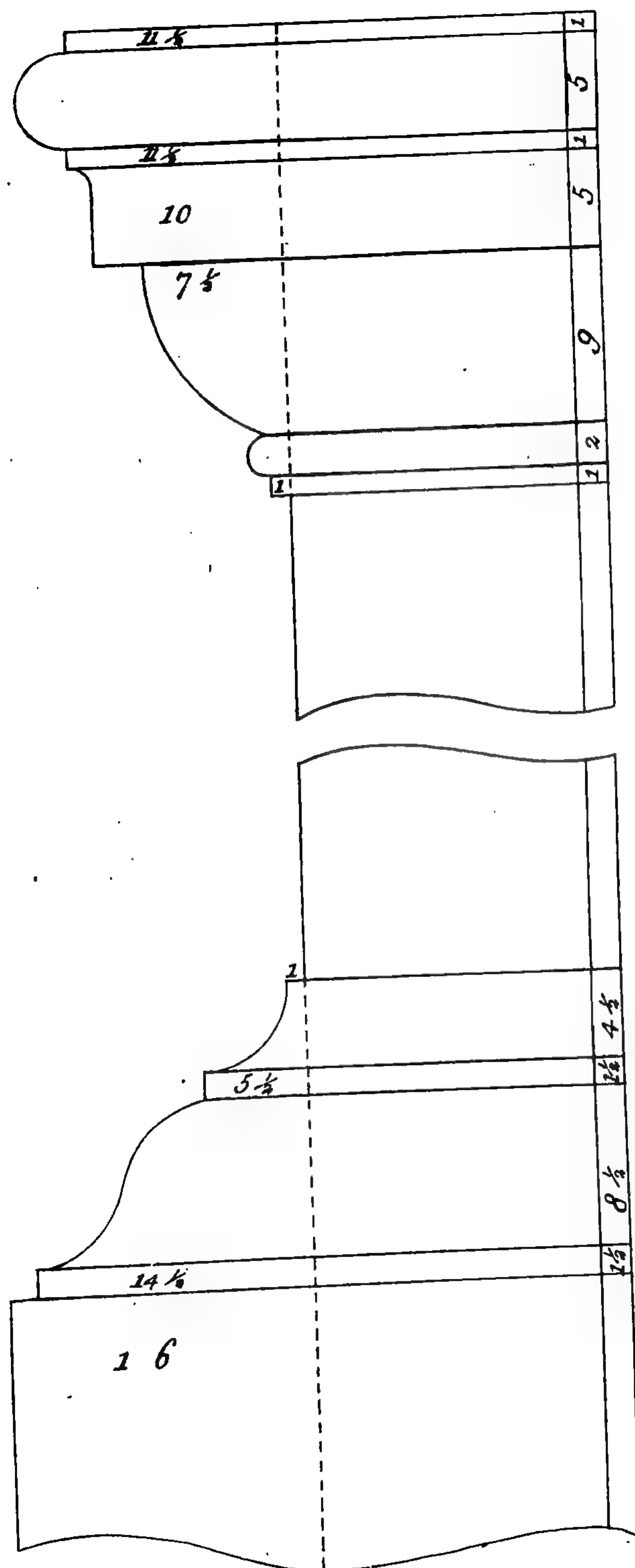


*J. S. Muller sculp.*

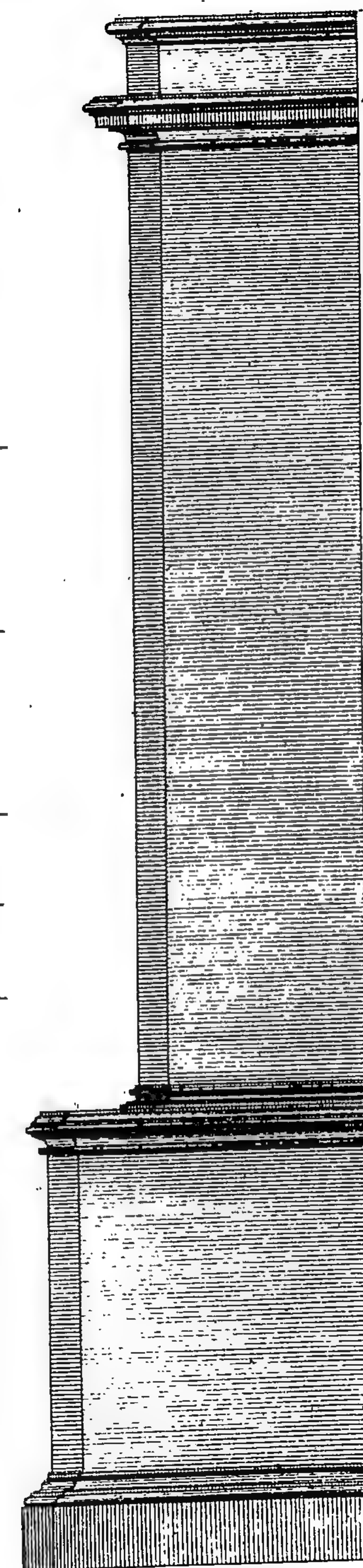
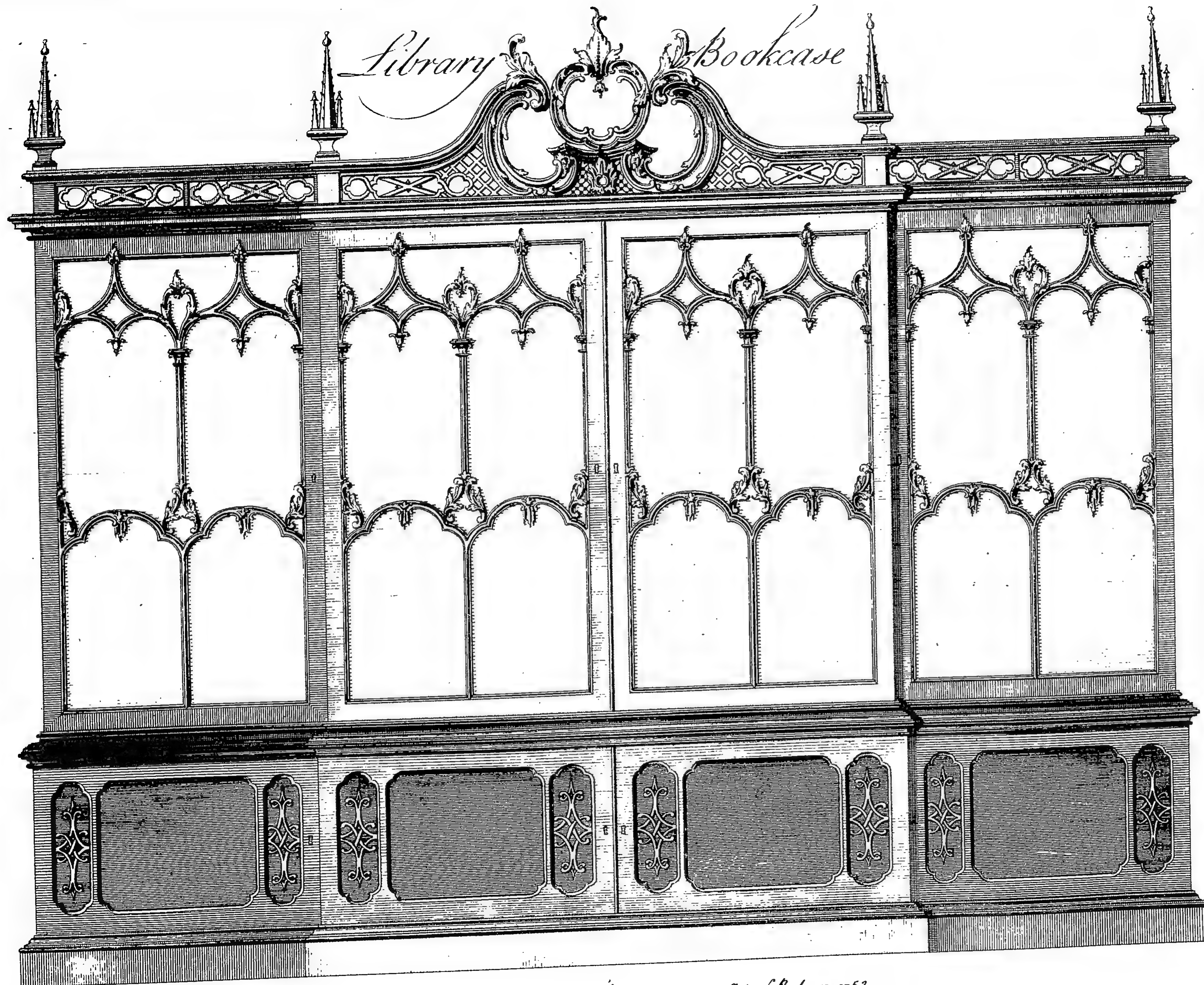
*Pub. according to Act of Parliam. 1753.*

*T. Chippendale inv. et del.*







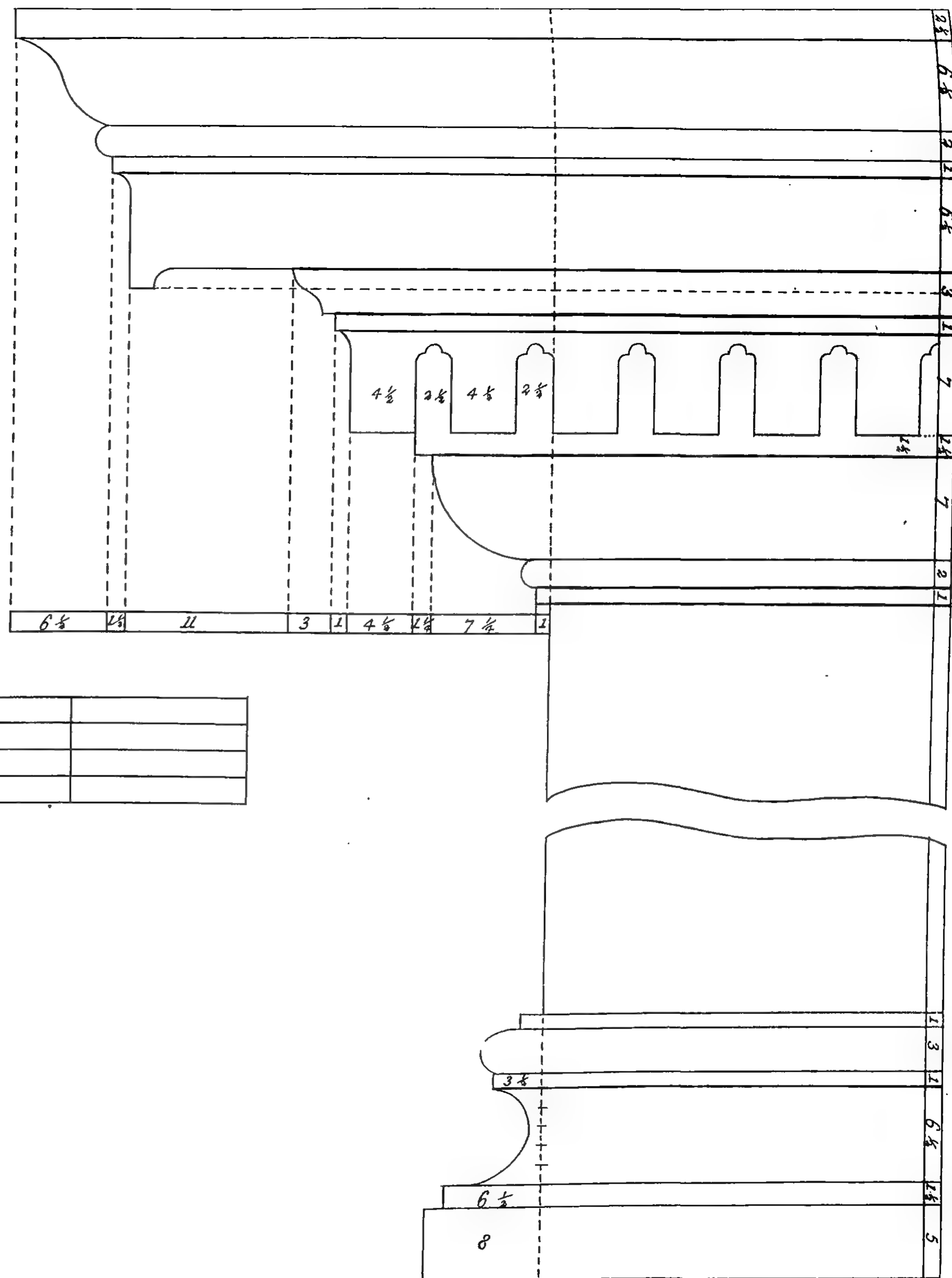
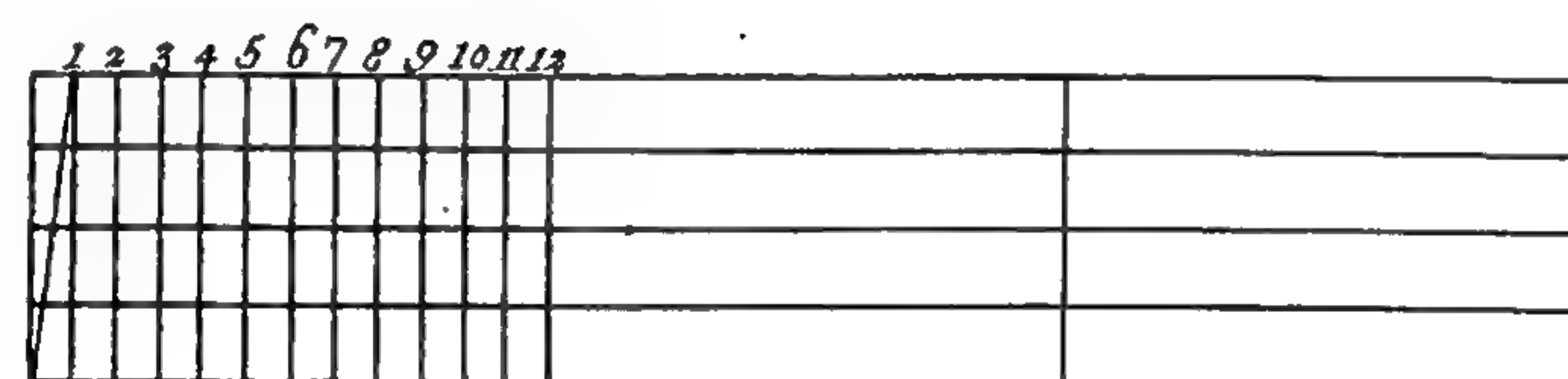
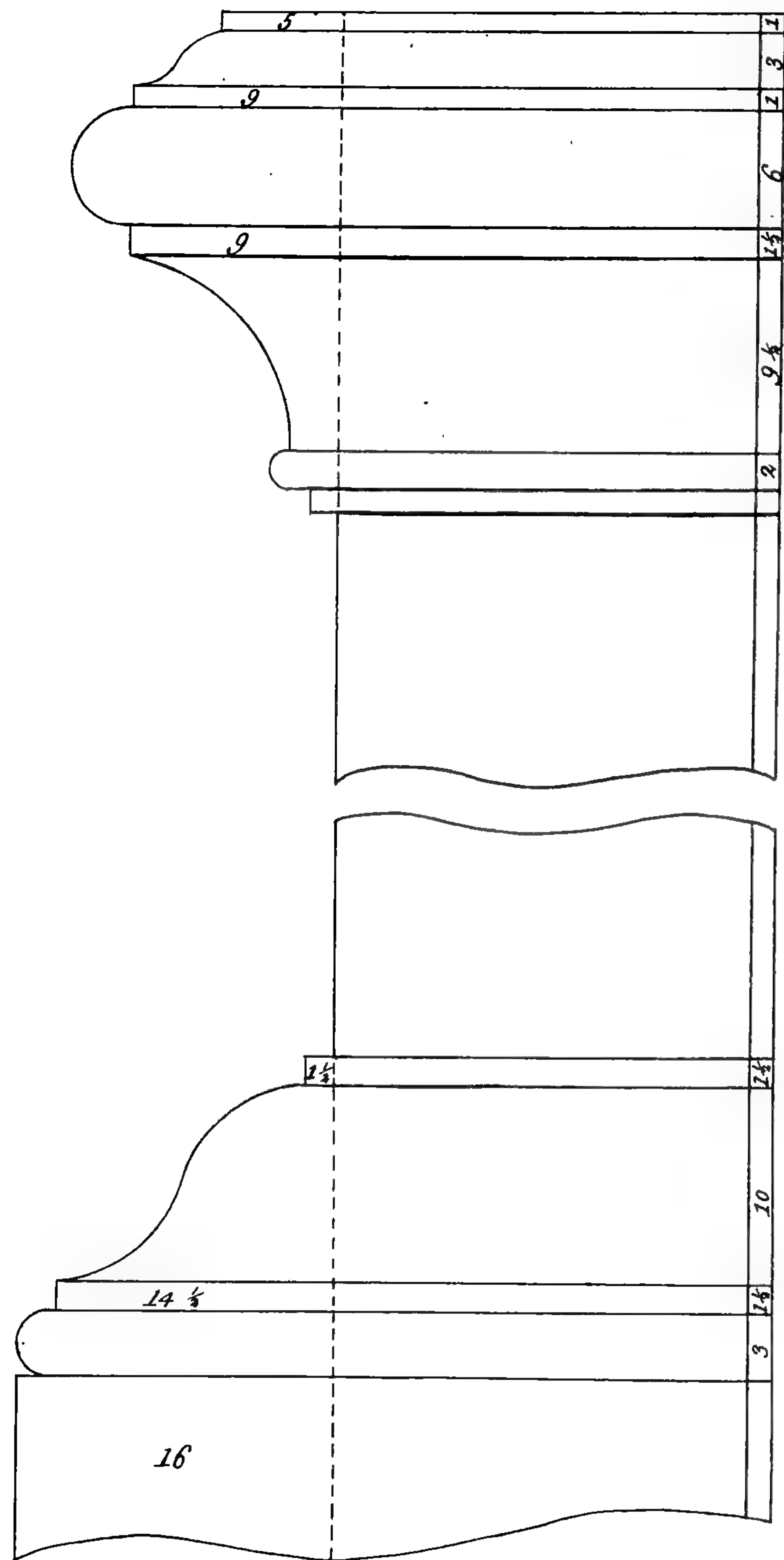


*J. S. Müller sculp.*

*T. Chippendale inv et del*

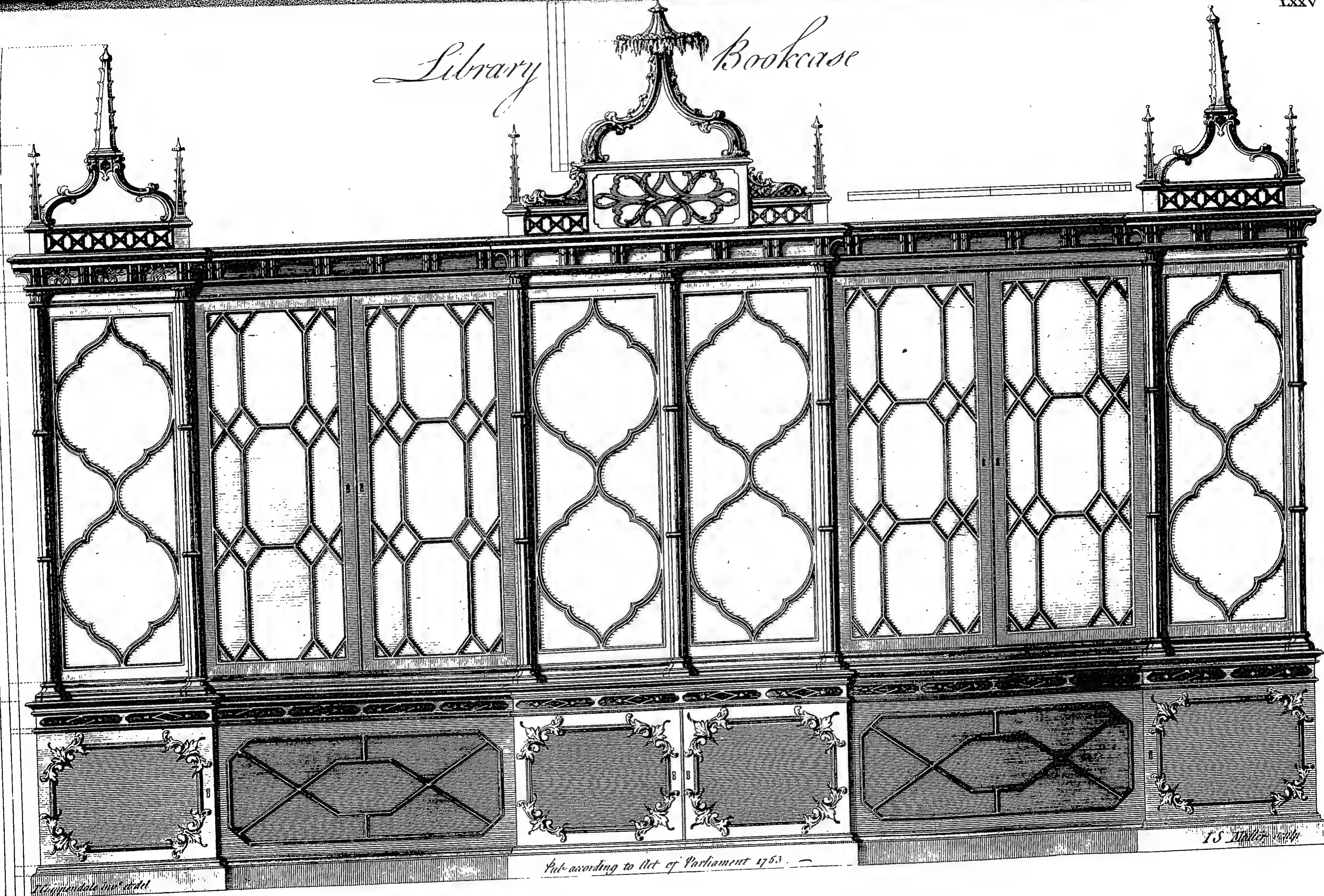
*Pub. according to Act of Parliam 1753*







*Library Bookcase*

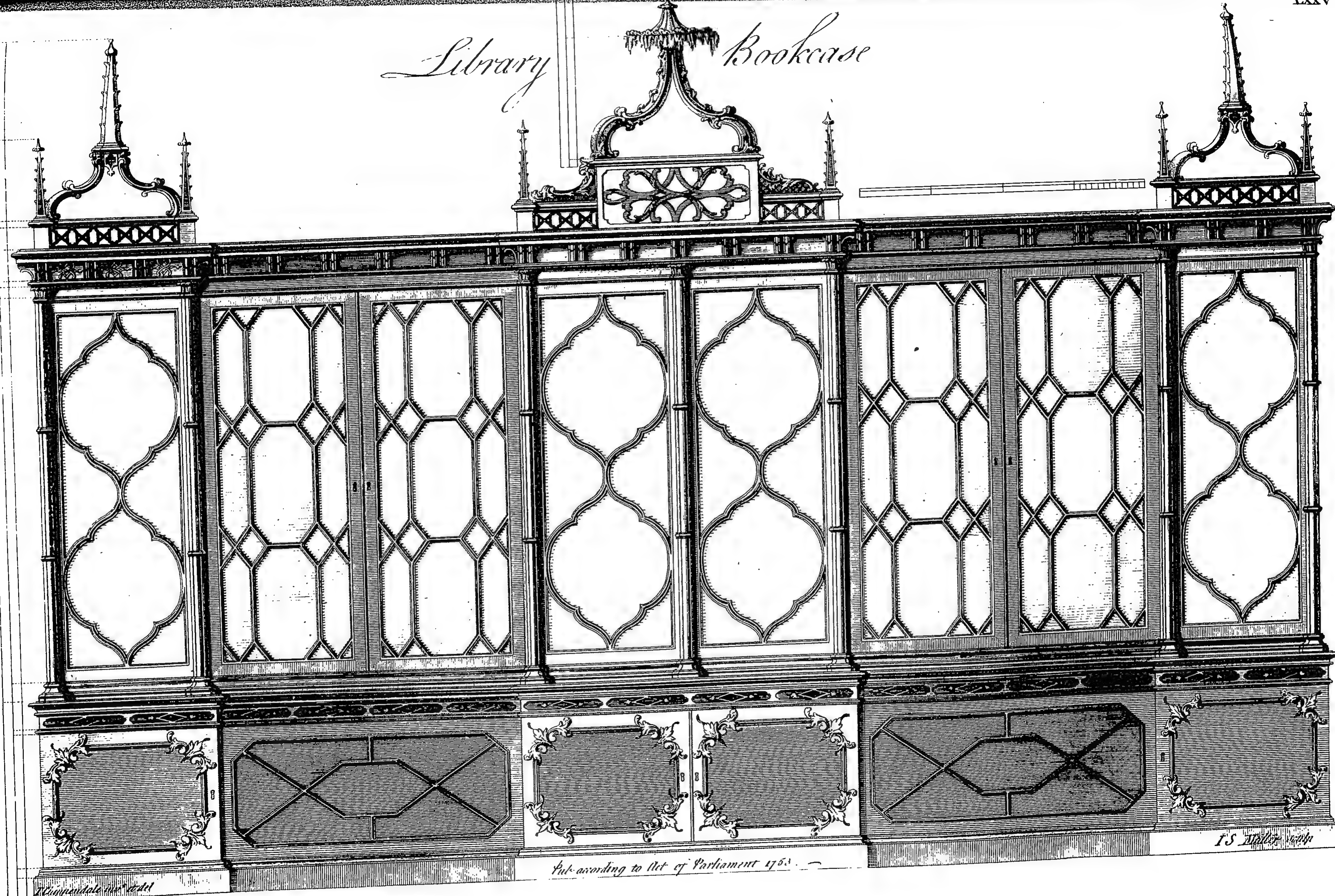


*Pub. according to Act of Parliament 1753.*

*IS 1753*



*Library Bookcase*

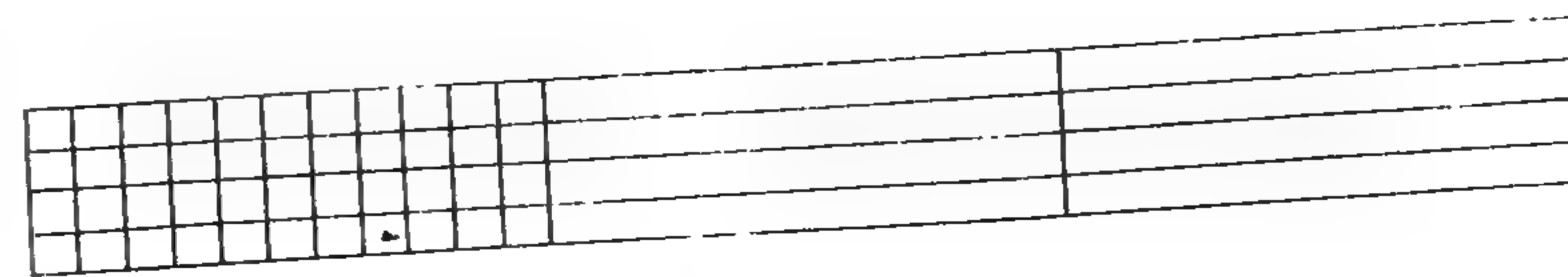
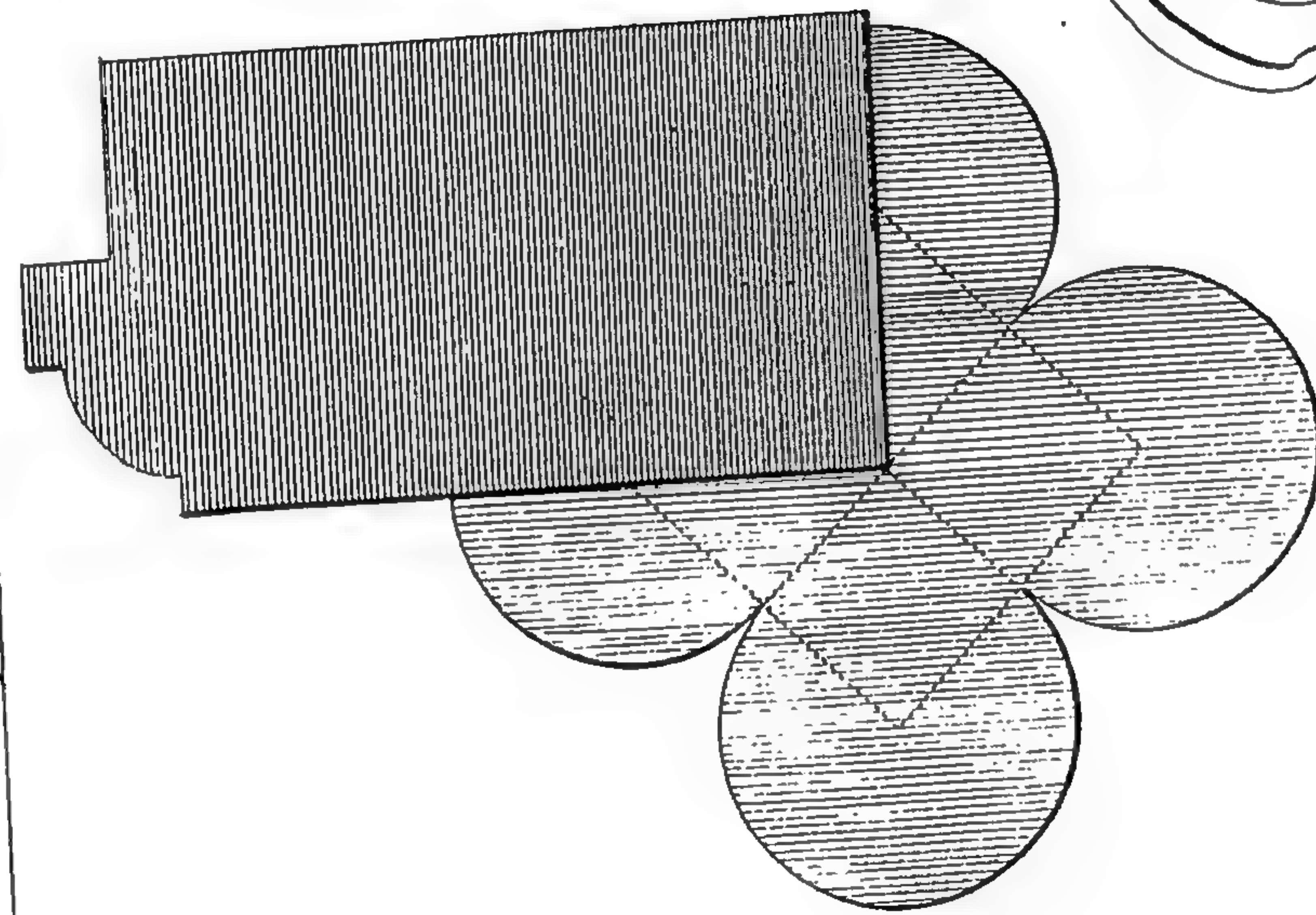
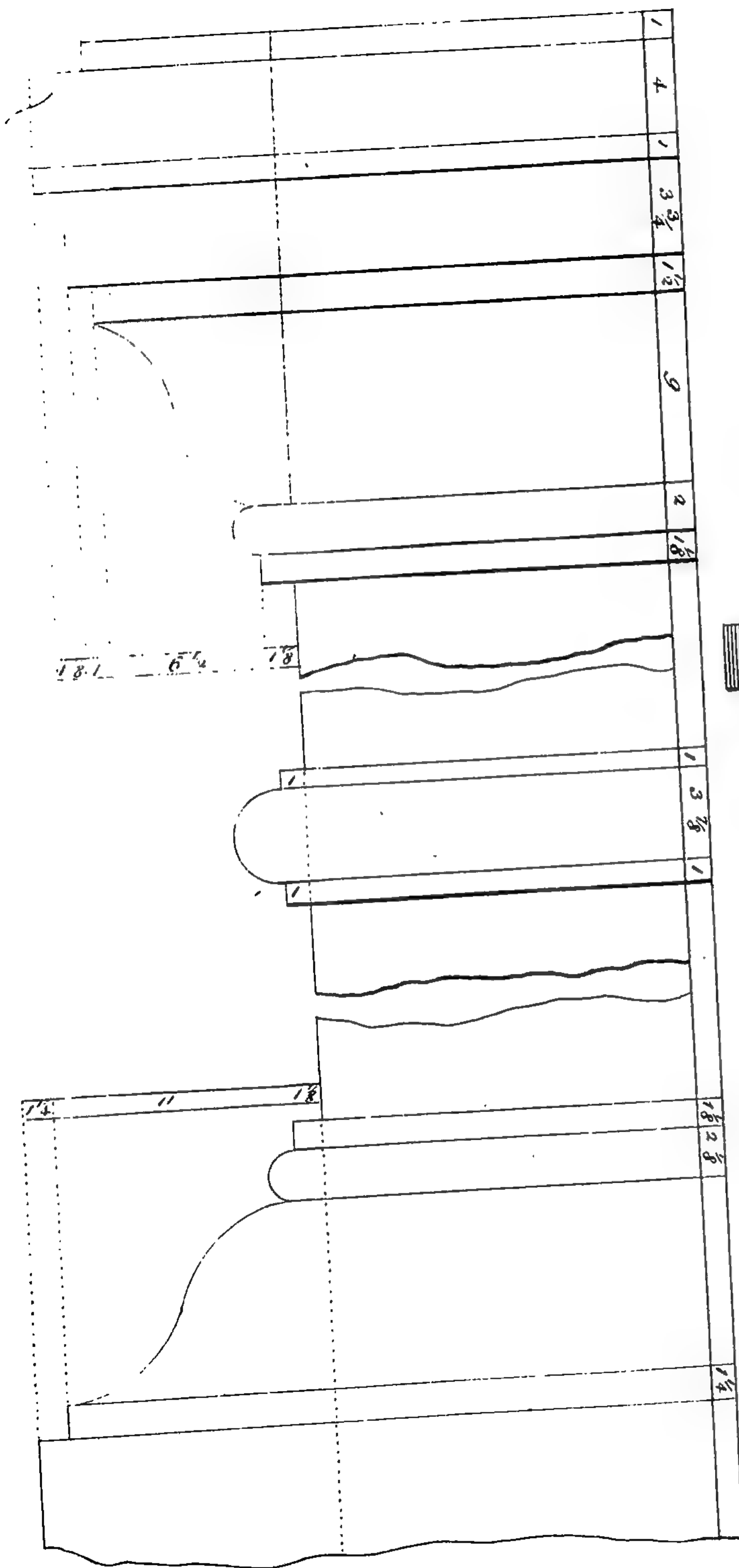


*Pub. according to Act of Parliament 1753.*

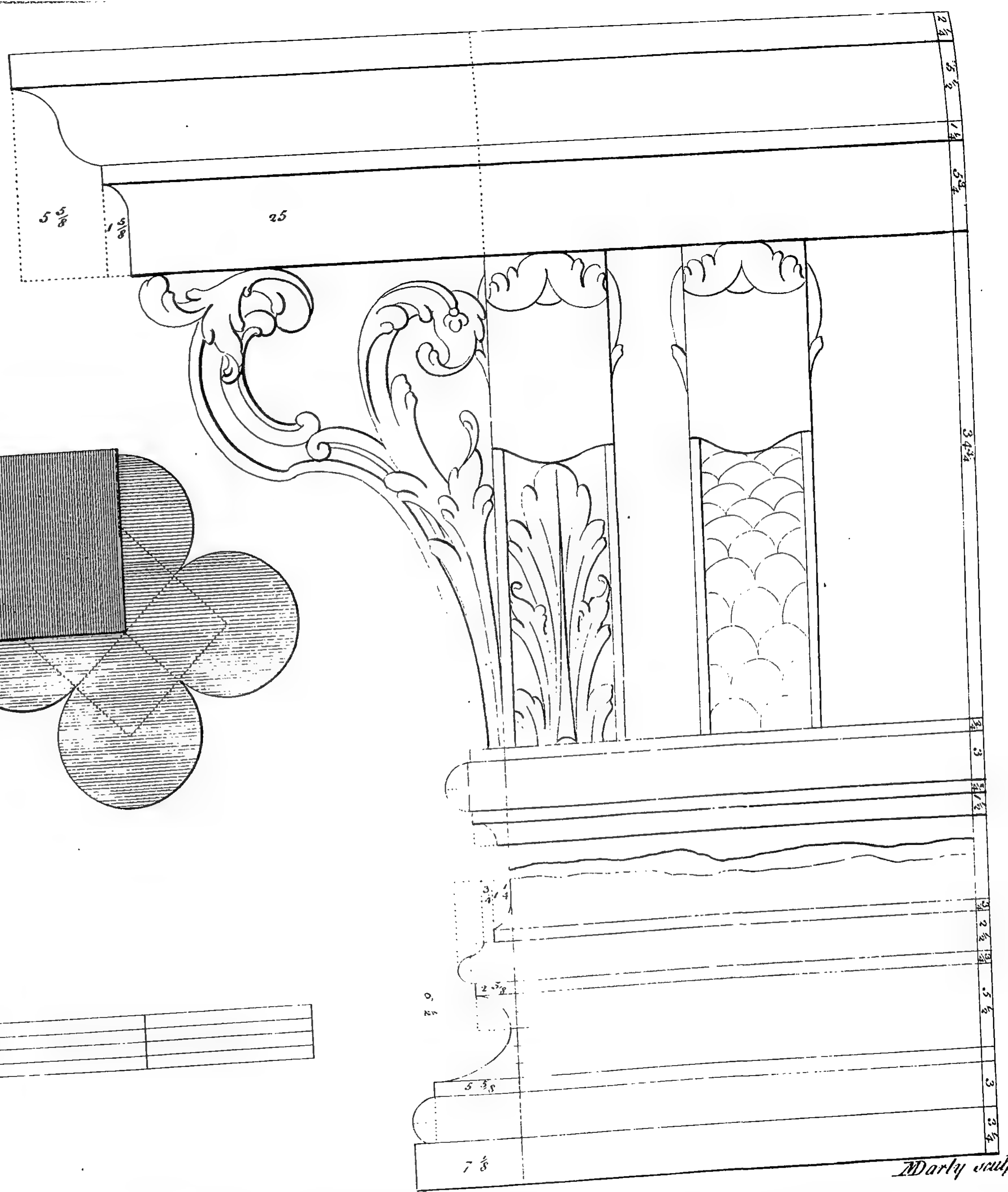
*J.S. Miller sculp.*

*Highgate 1753*



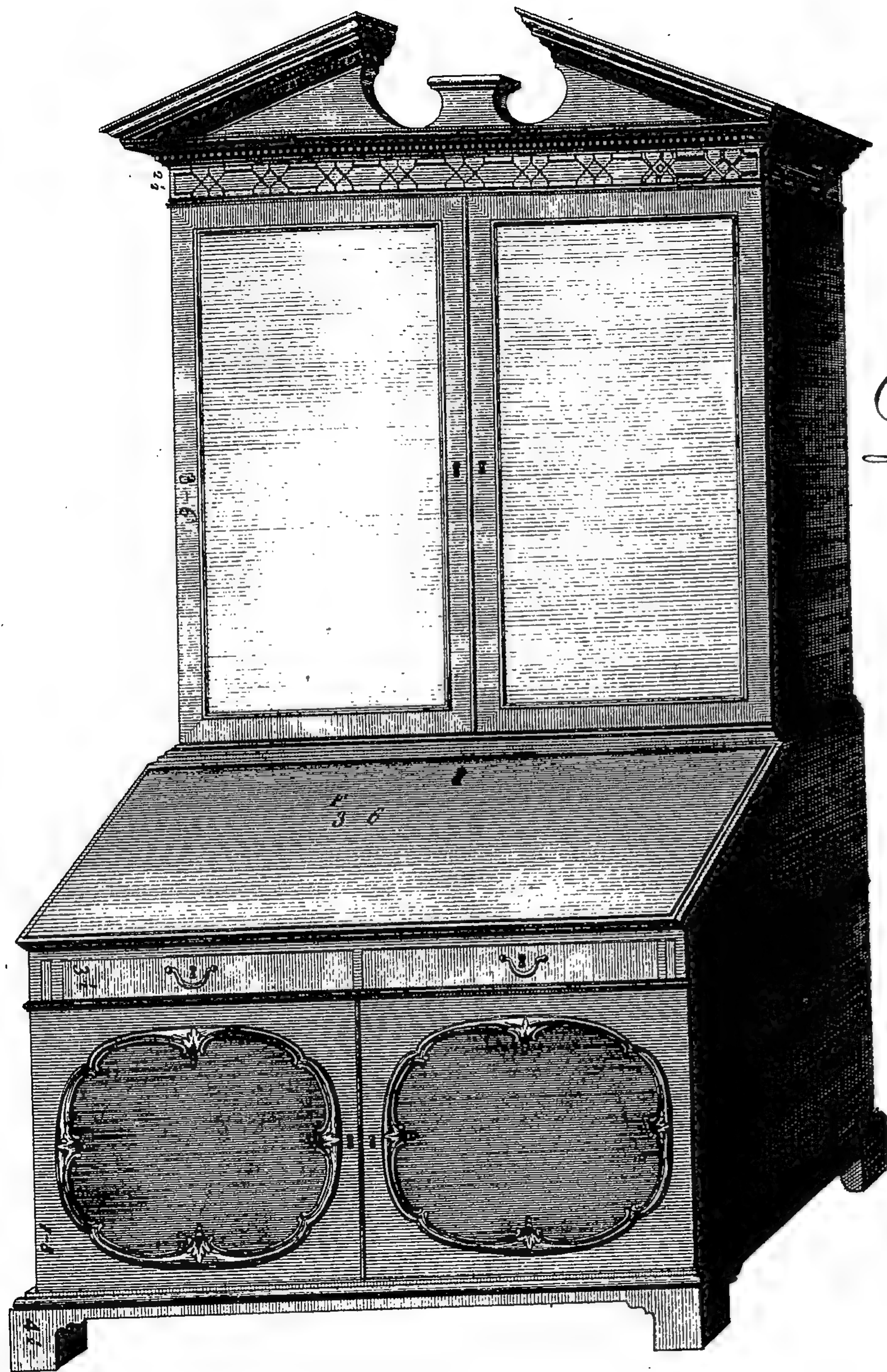


Put according to Act of Parliament 1753

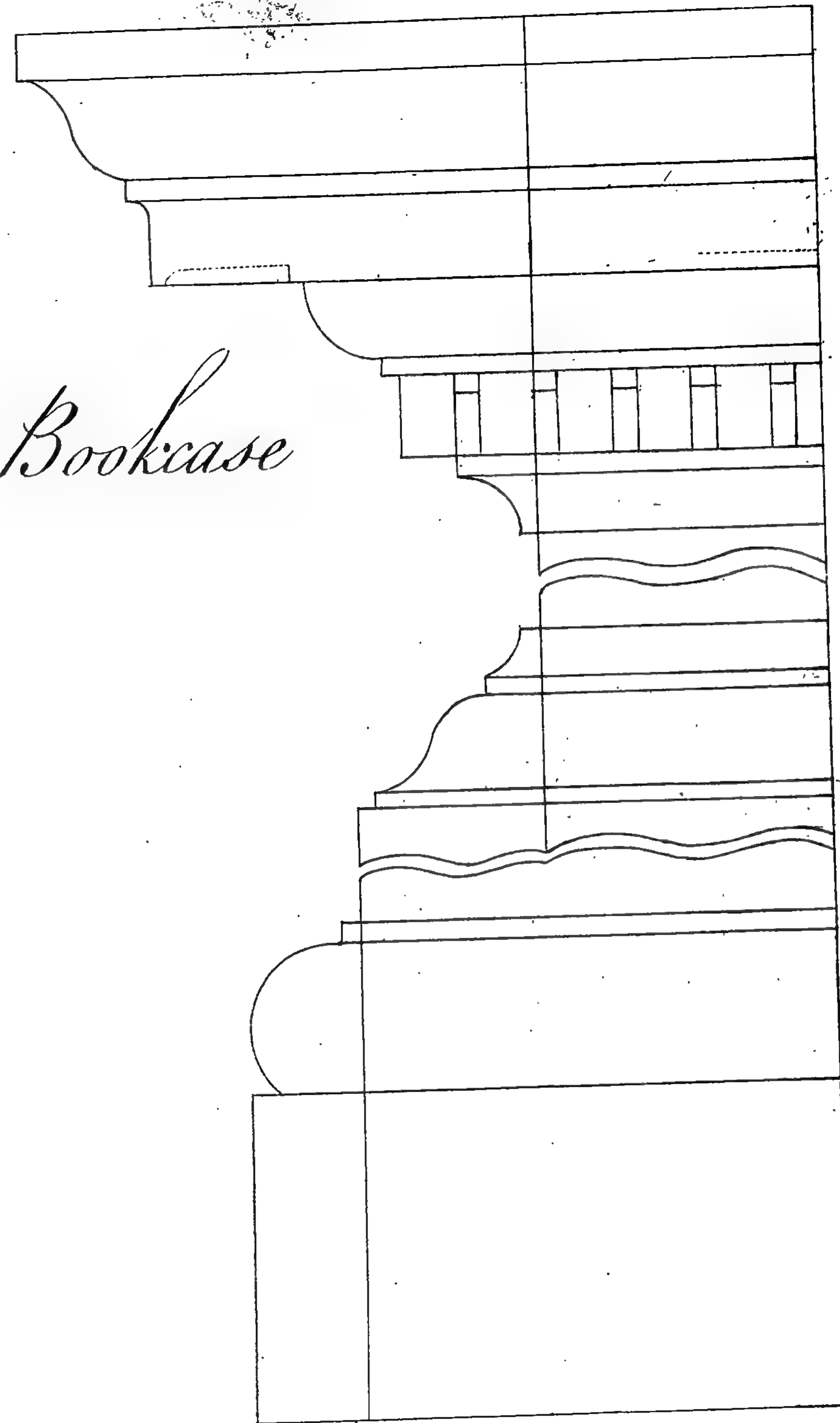


Marly sculp



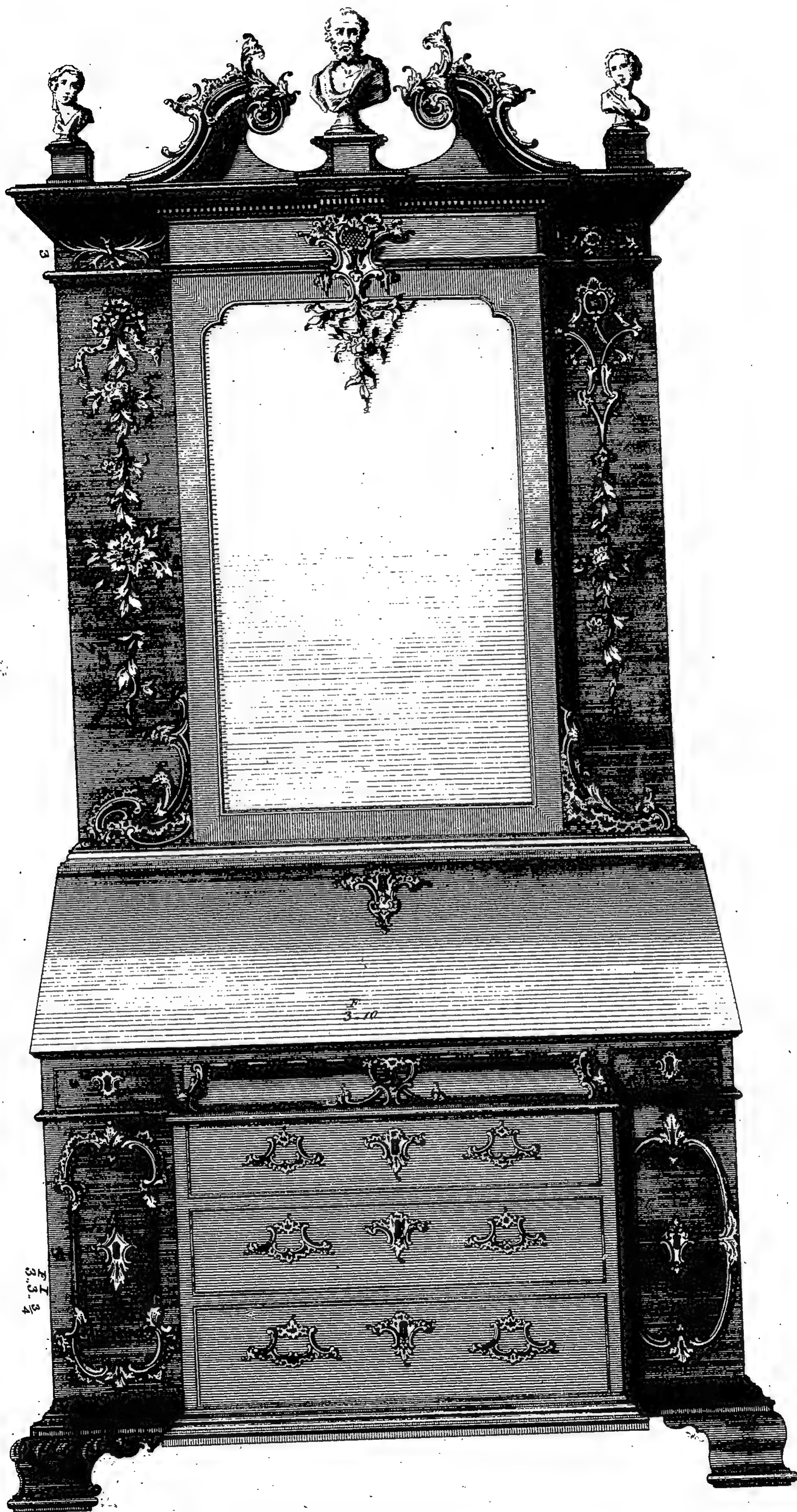


*Desk & Bookcase*

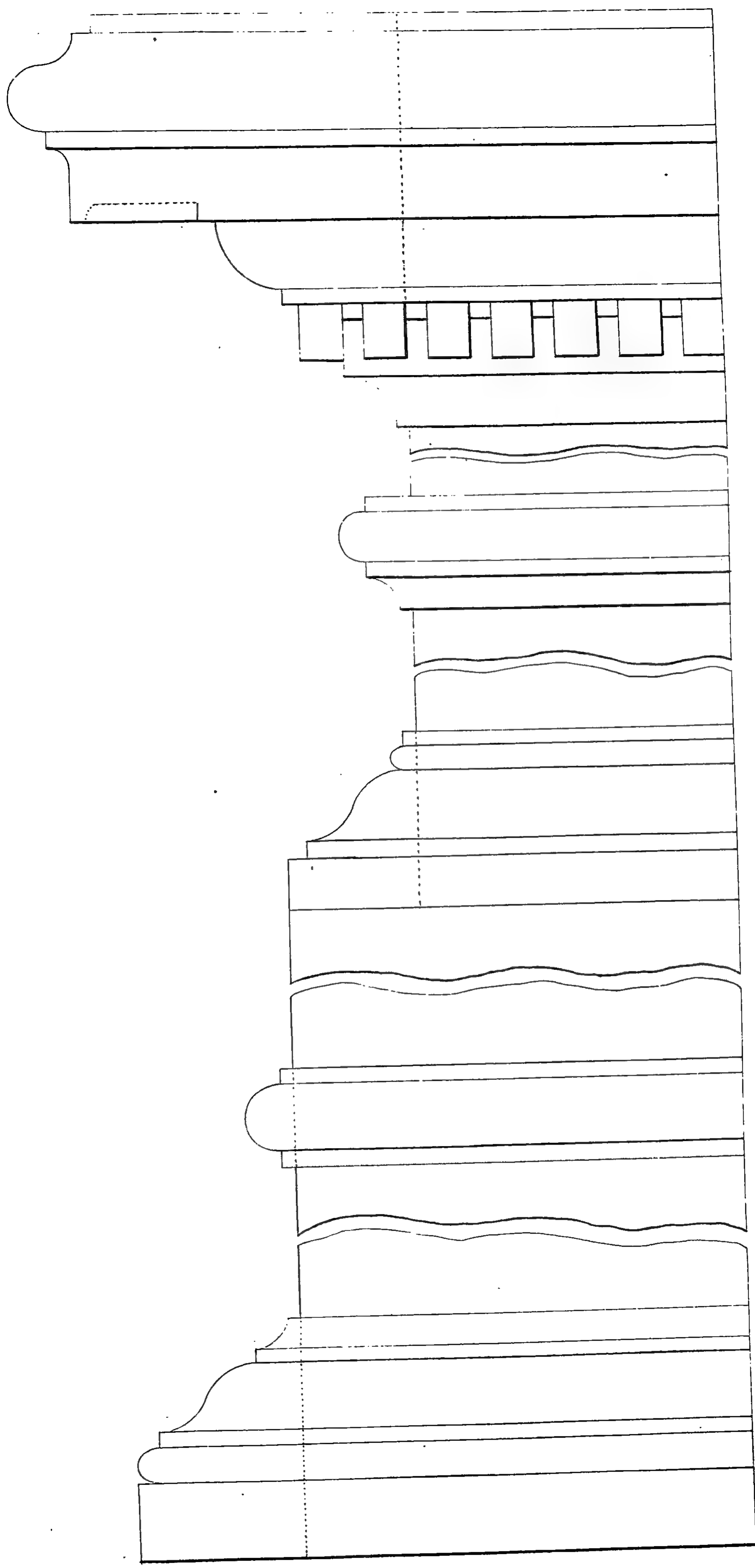




*Desk & Bookcase.*

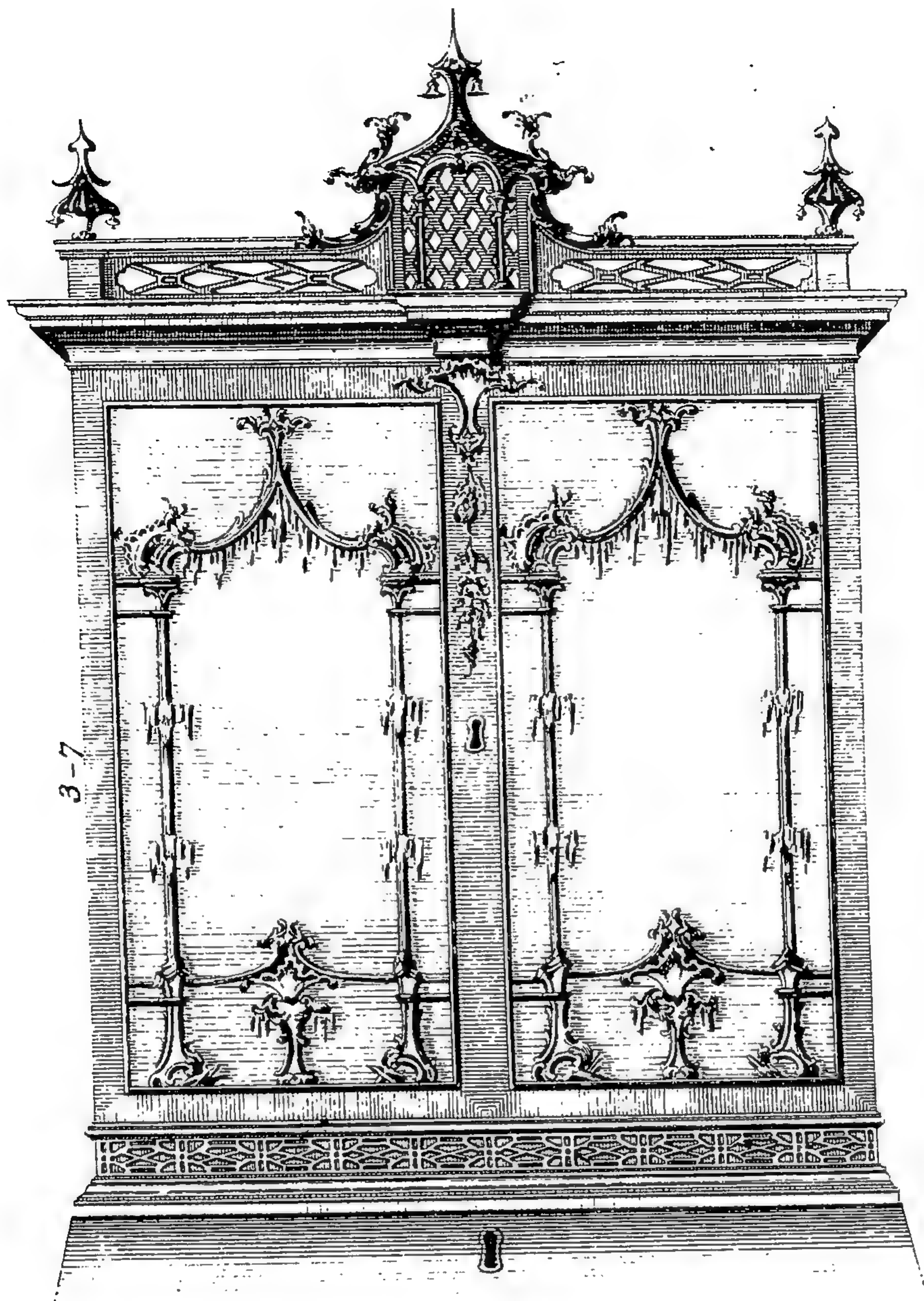




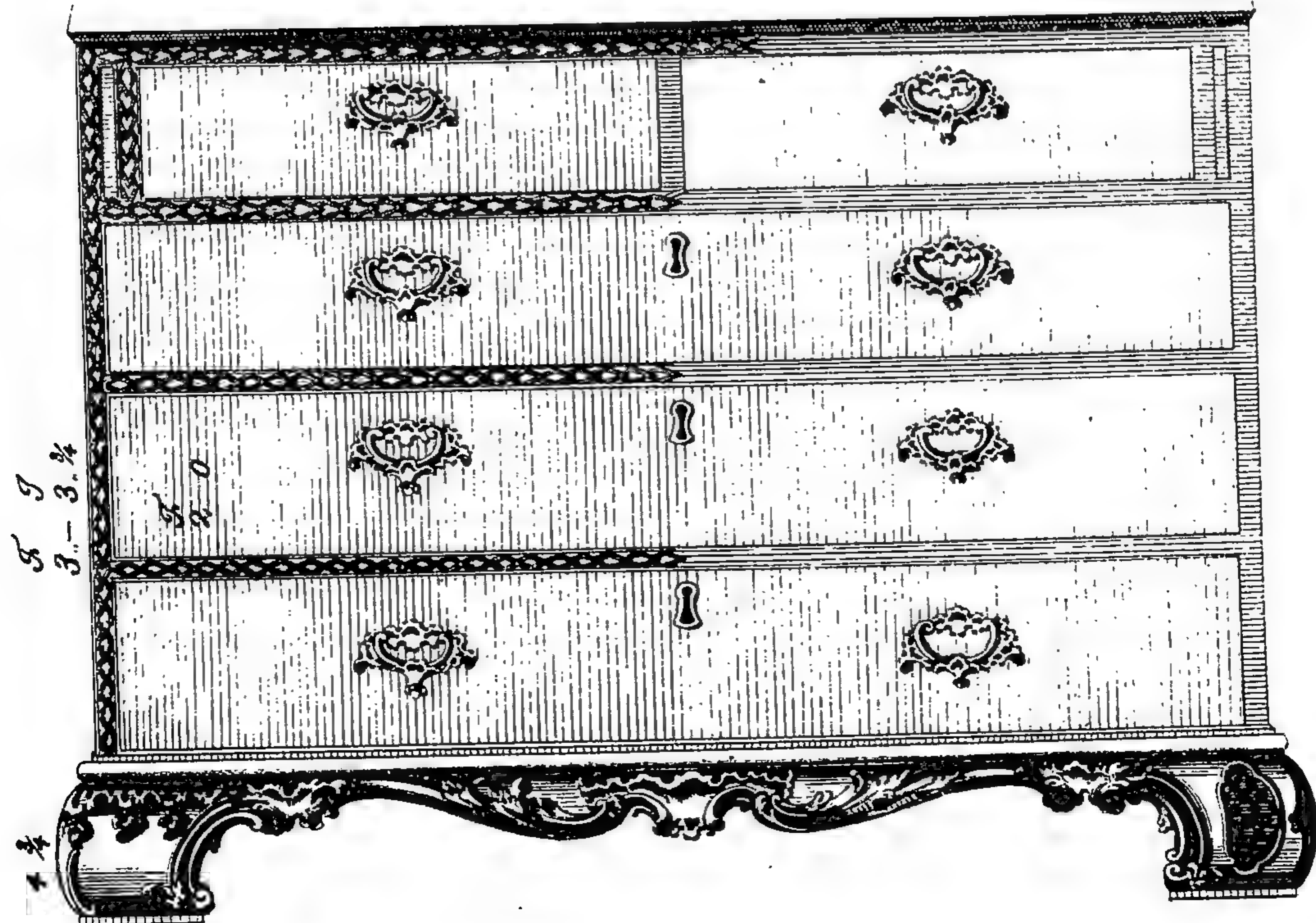




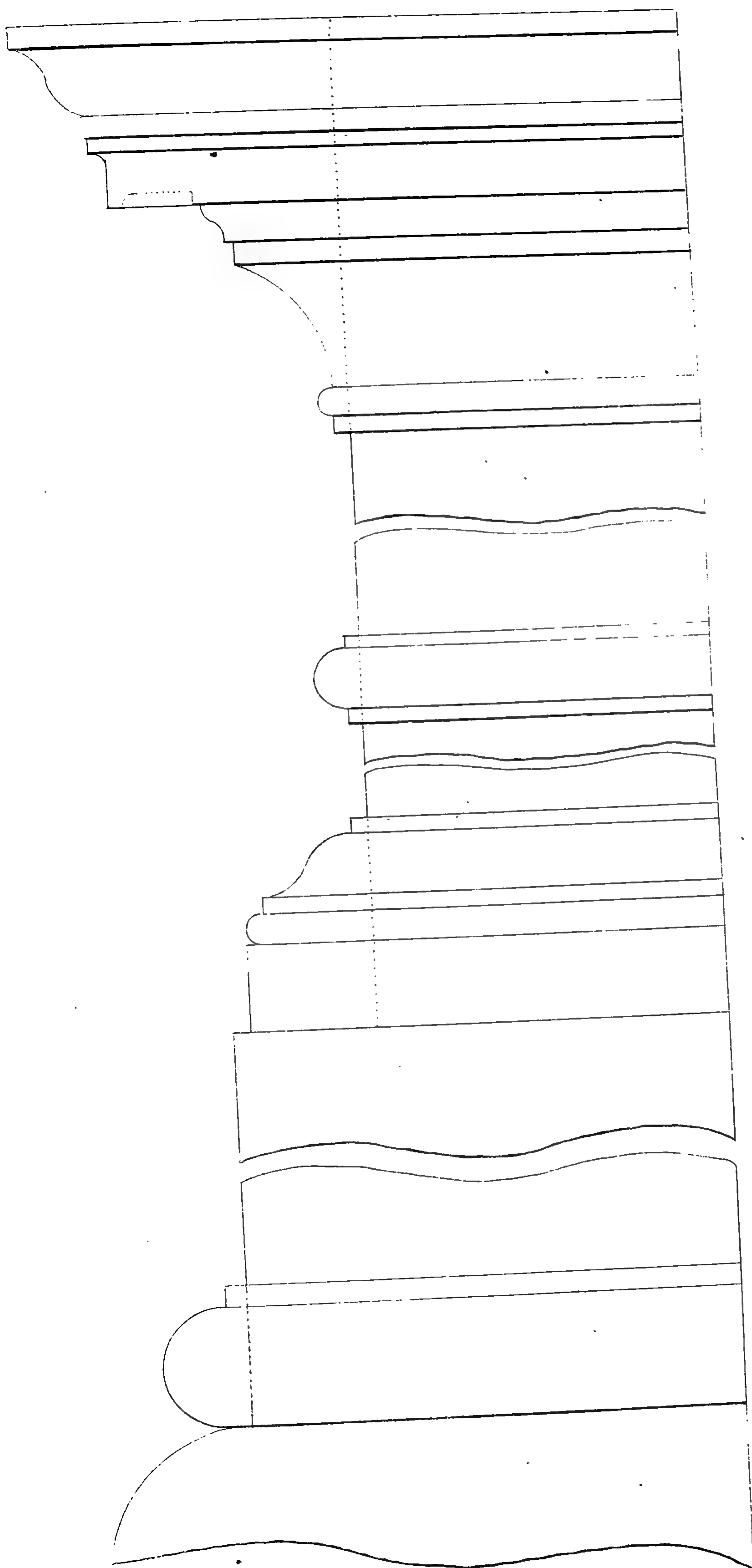
# Desk & Bookcase.



F. J.  
3-6.

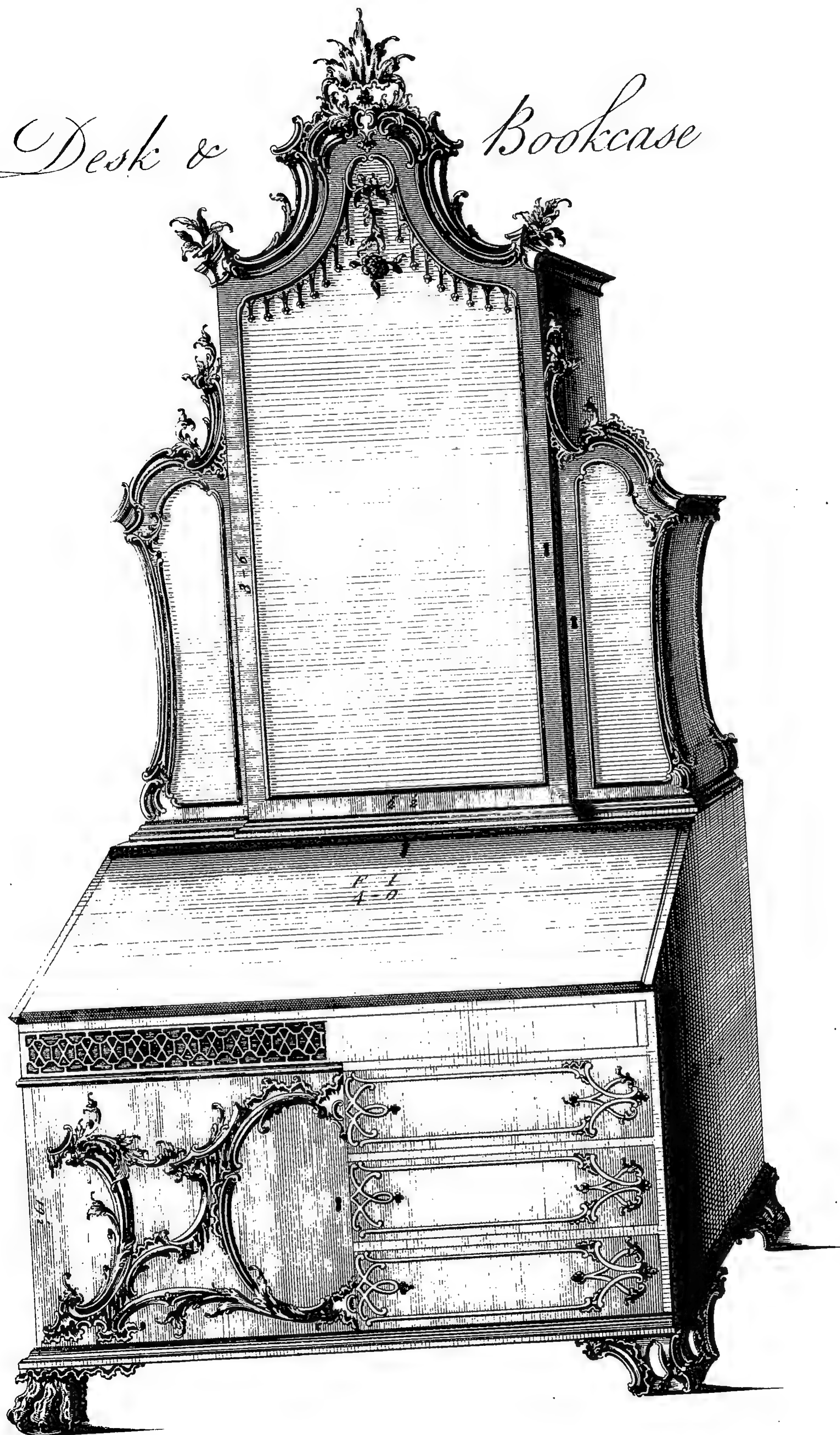




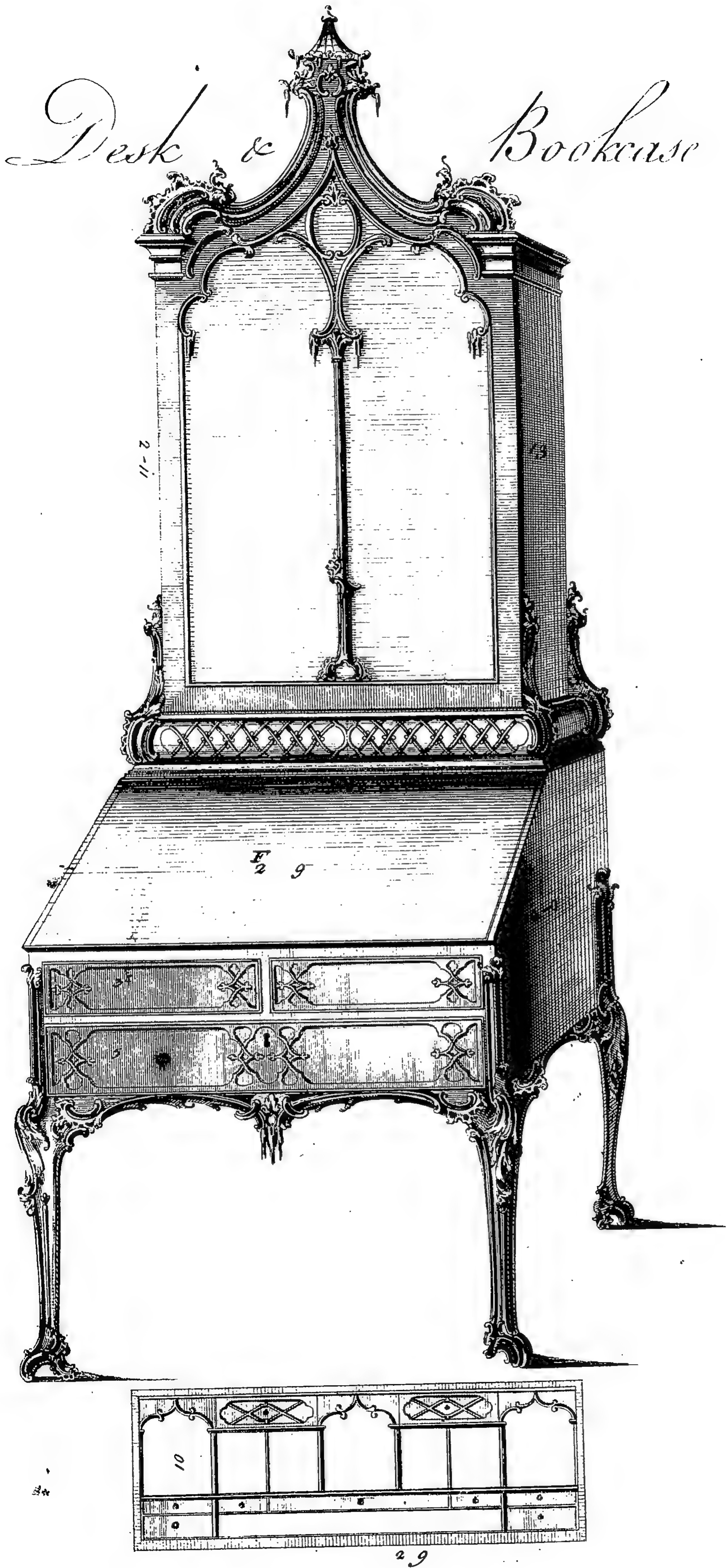




# Desk & Bookcase

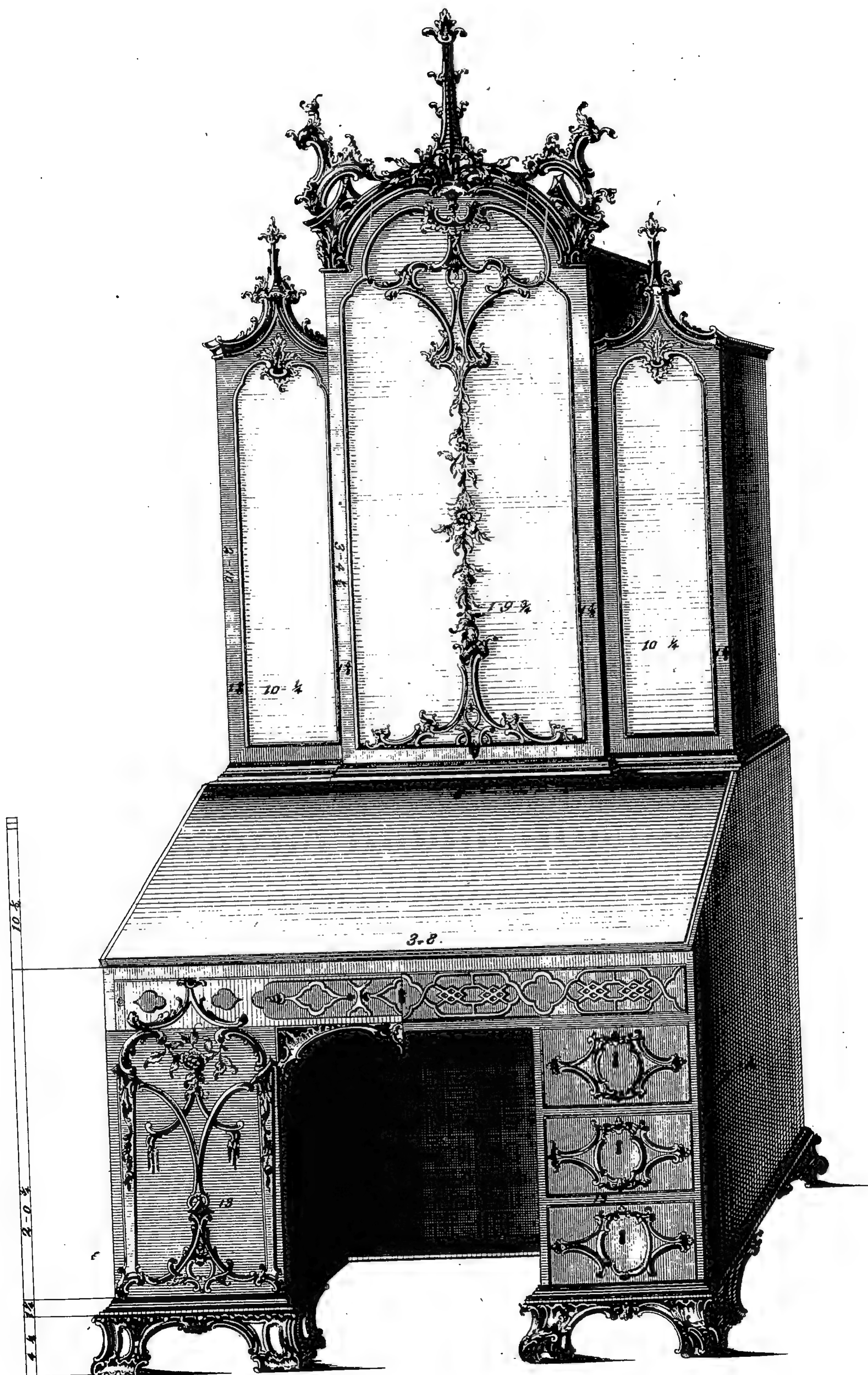






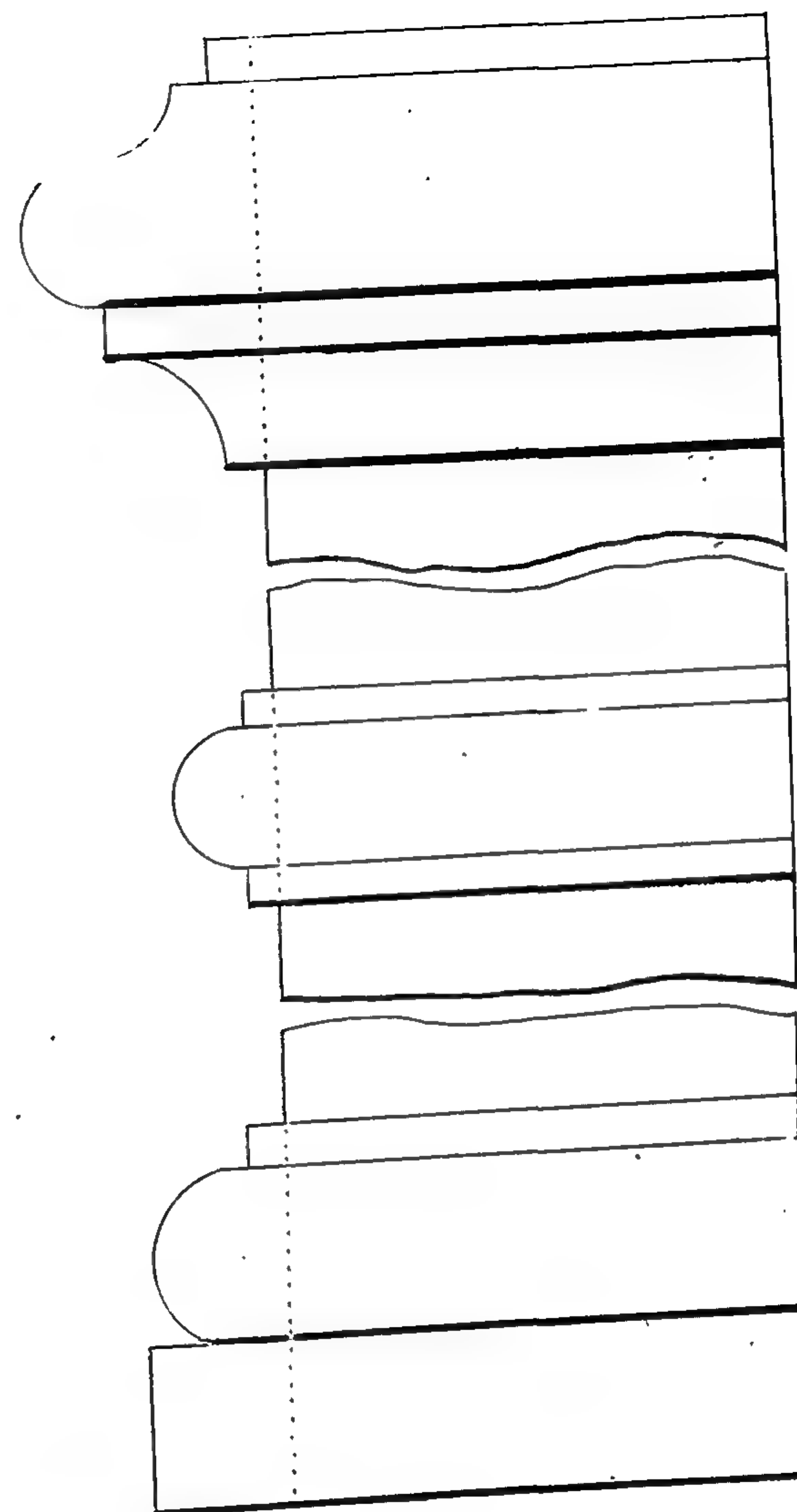
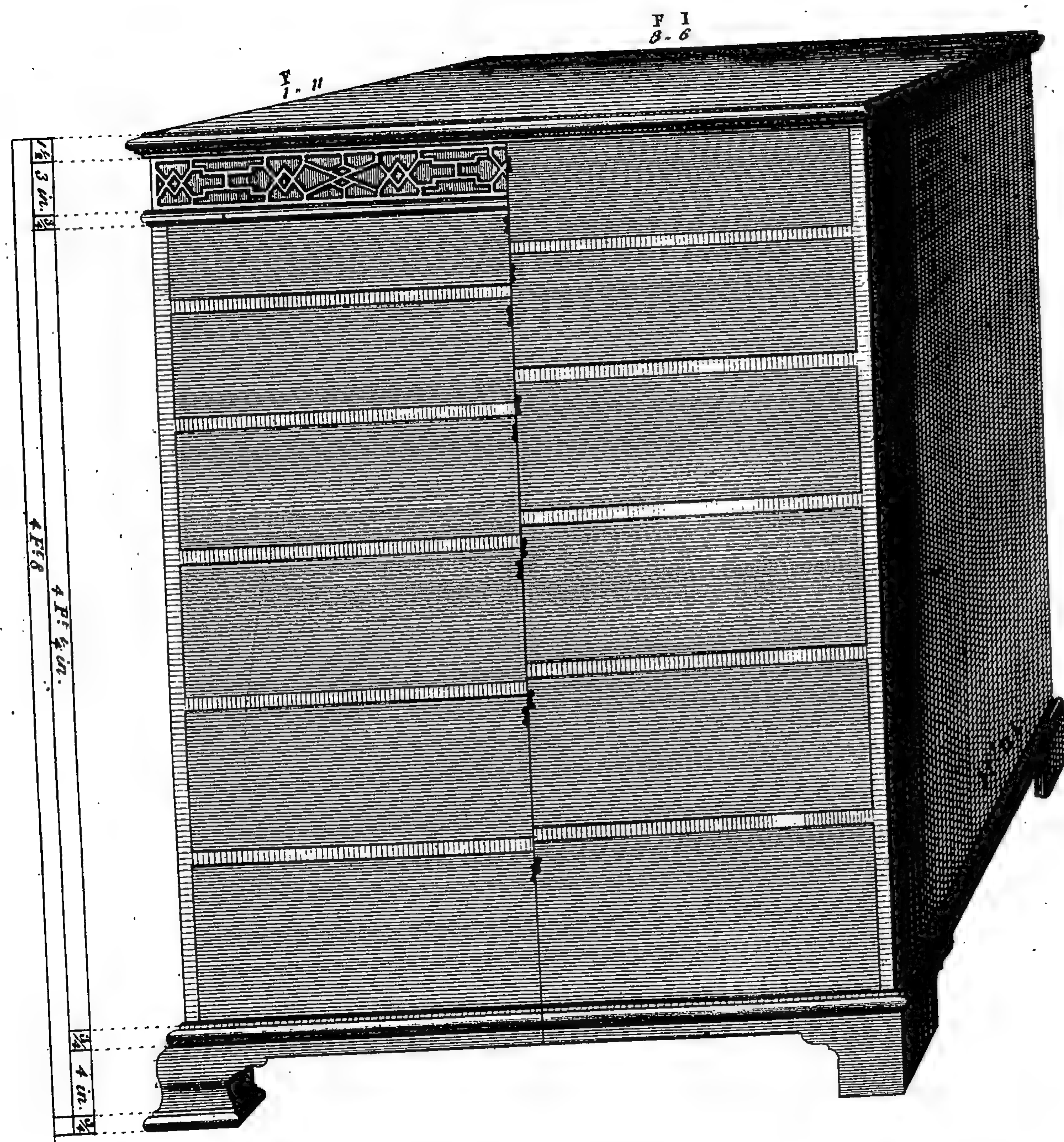


# Desk & Bookcase.





Chest of Drawers



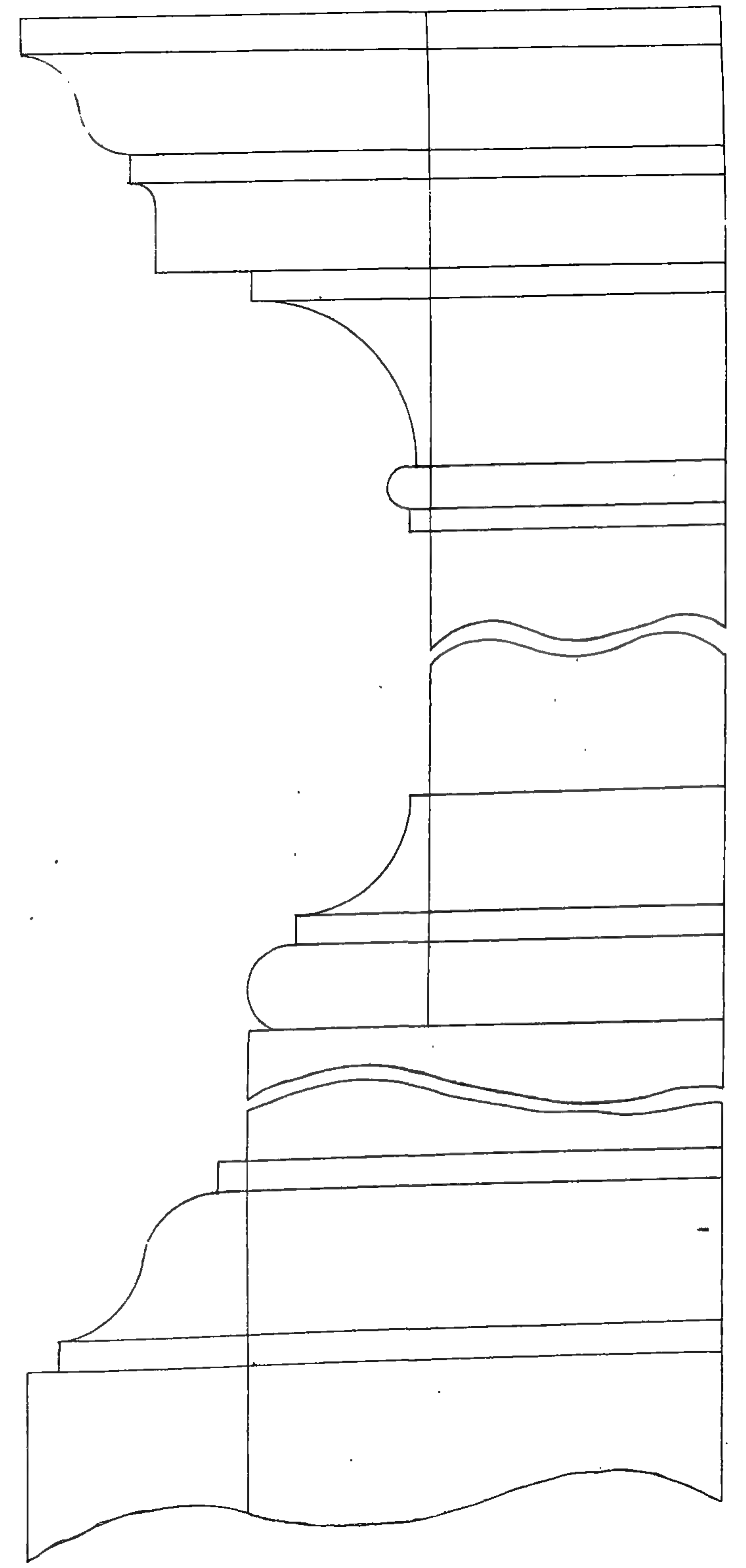
M. Darby sculp.

pub.<sup>d</sup> according to Act of Parliam.<sup>t</sup> 1753.

T. Chippendale inv.<sup>t</sup> et del.

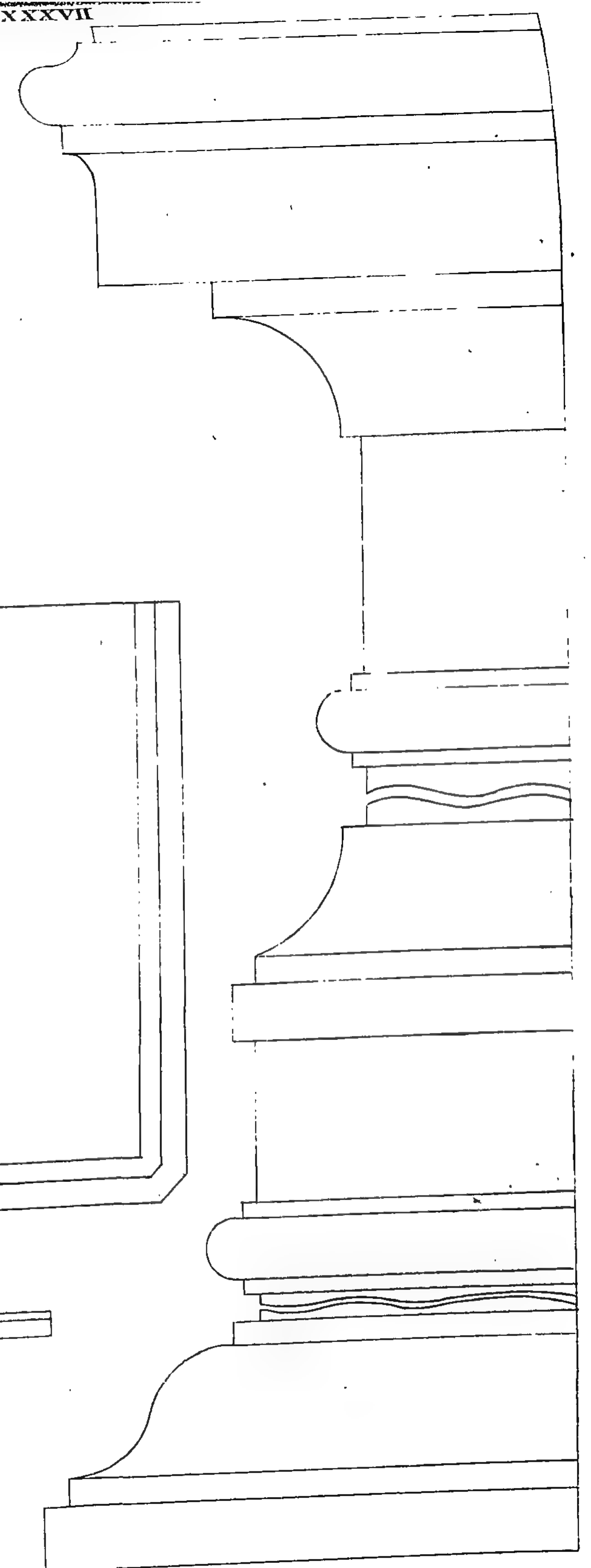
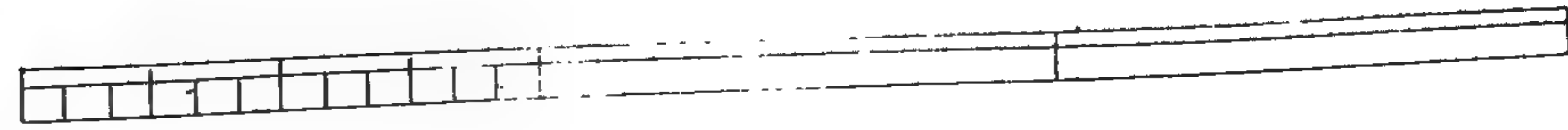
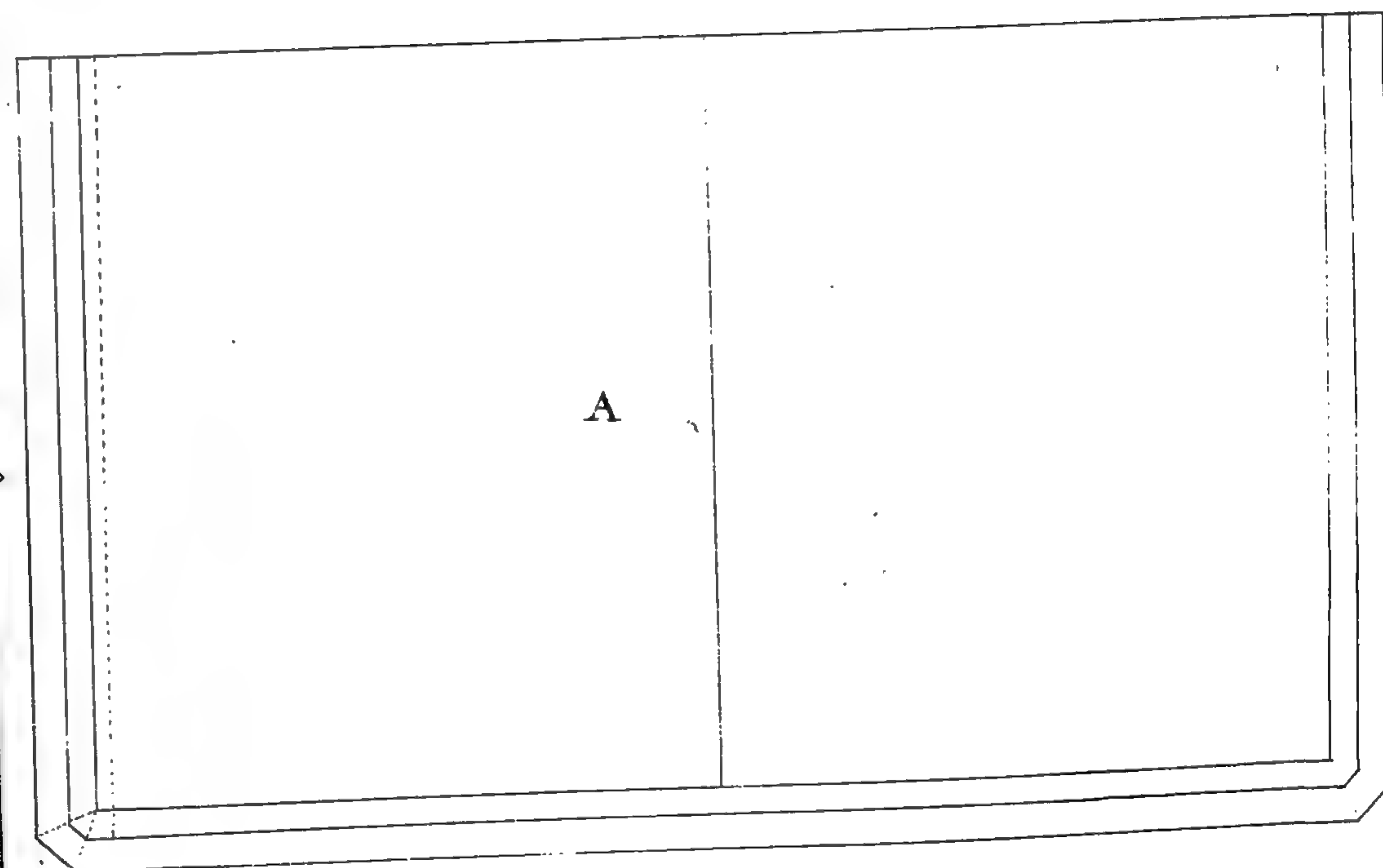


# Chests of Drawers.





Chest of Drawers



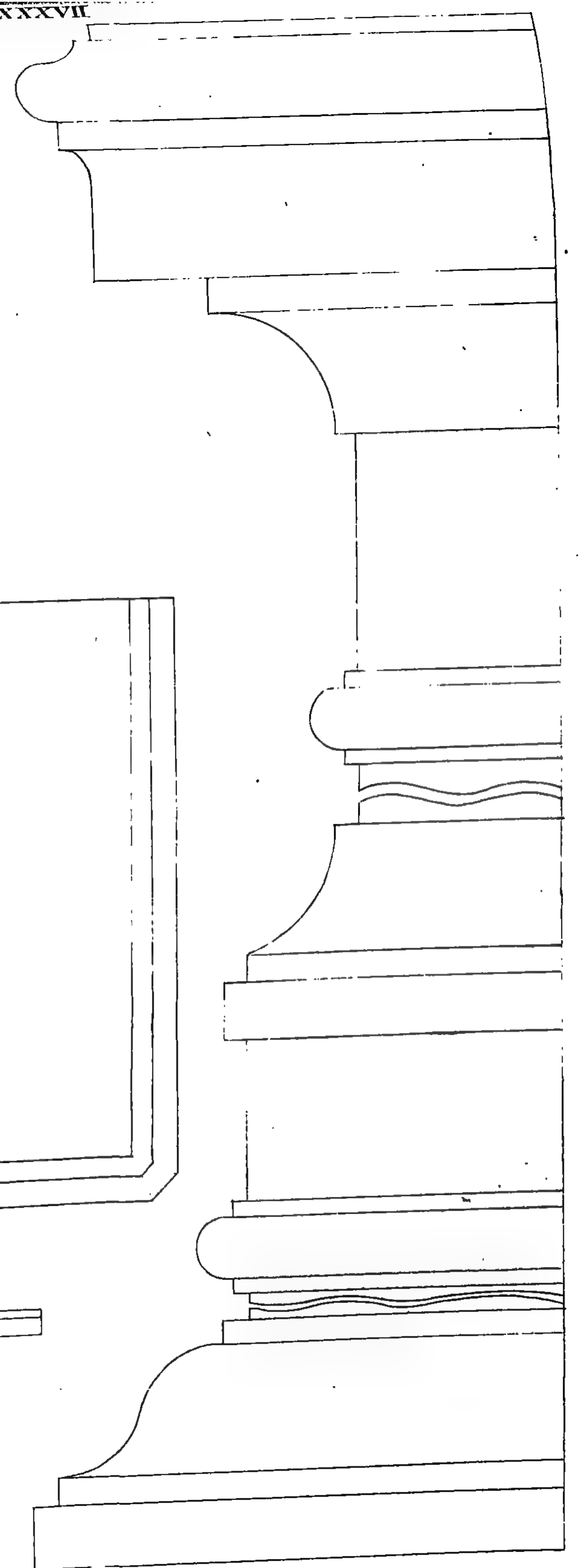
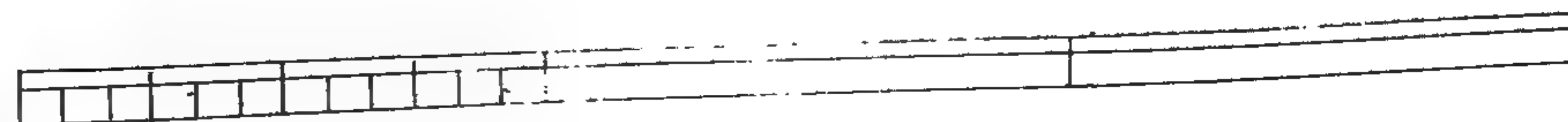
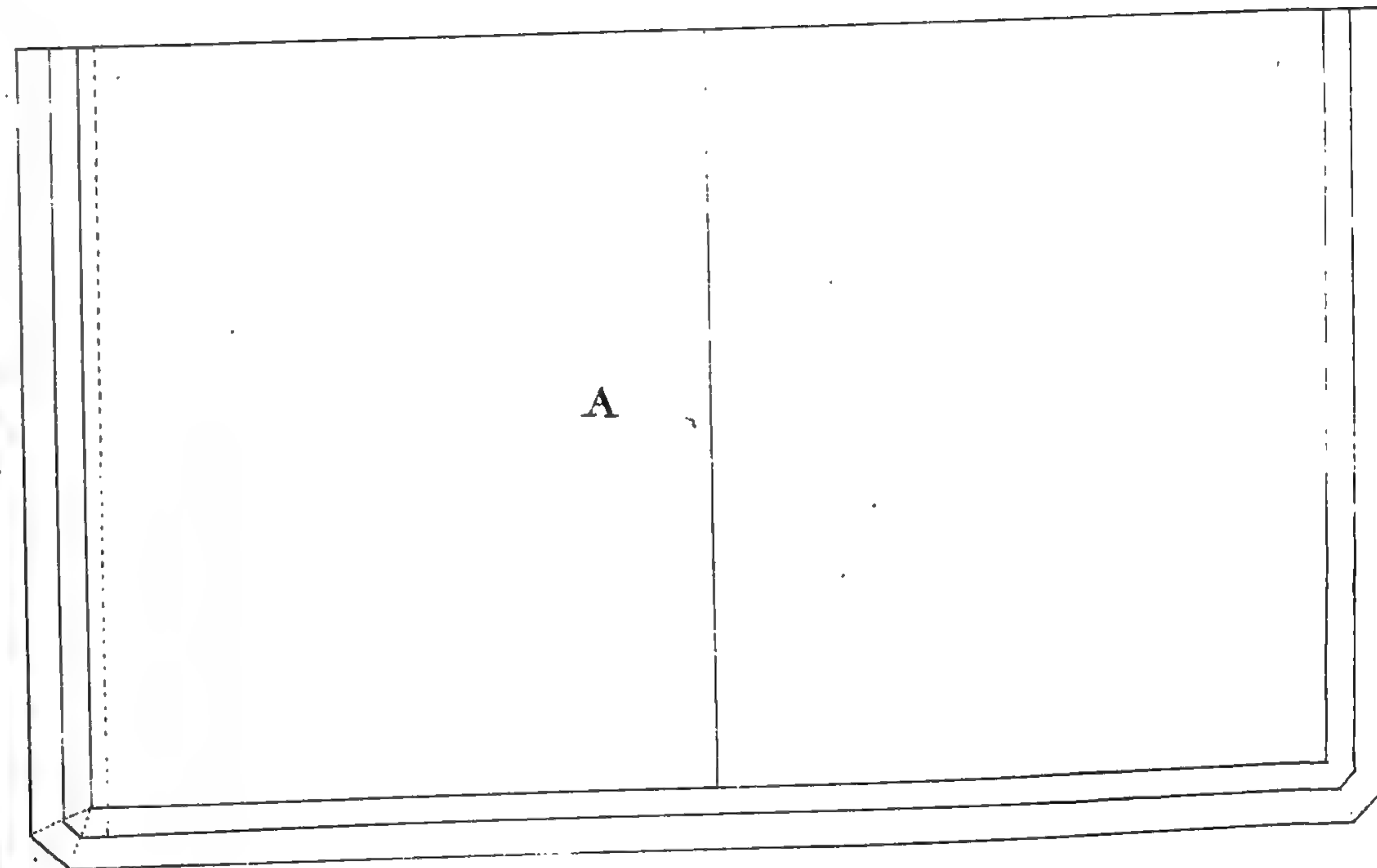
T Müller sculp

Pub<sup>d</sup> according to Act of Parliament 1753

T. Chippendale inv.<sup>r</sup> et del.



Chest of Drawers

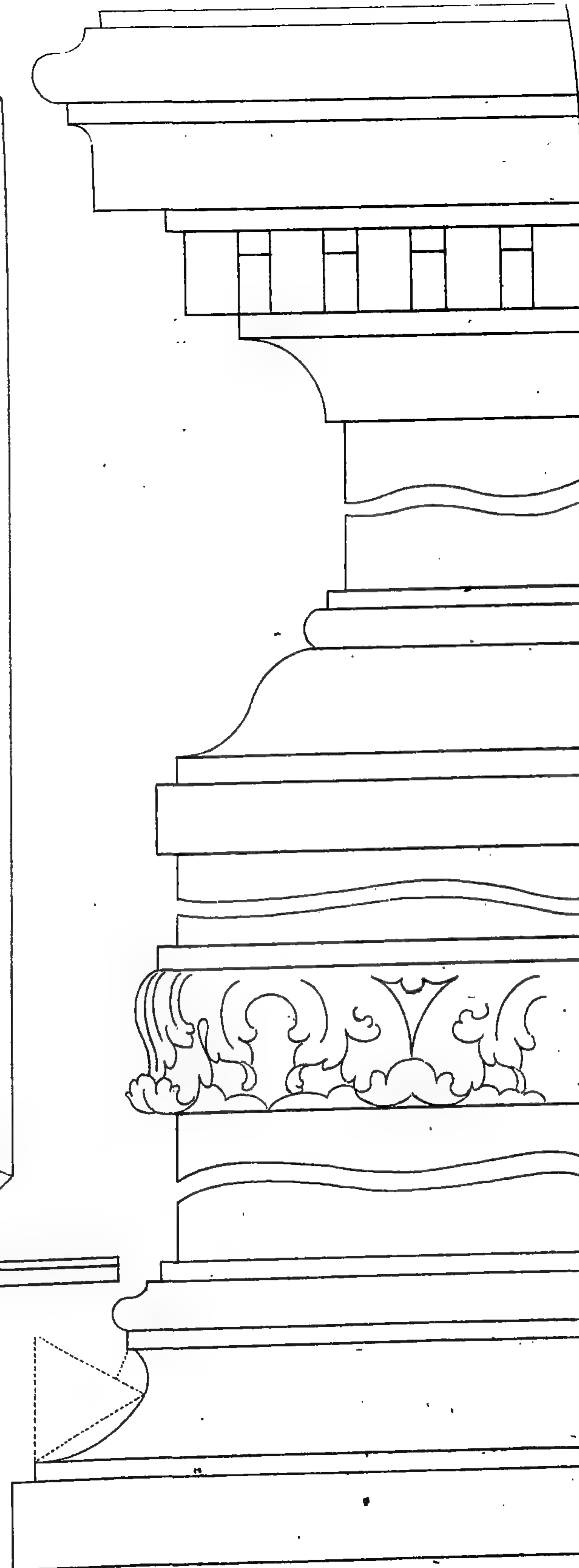
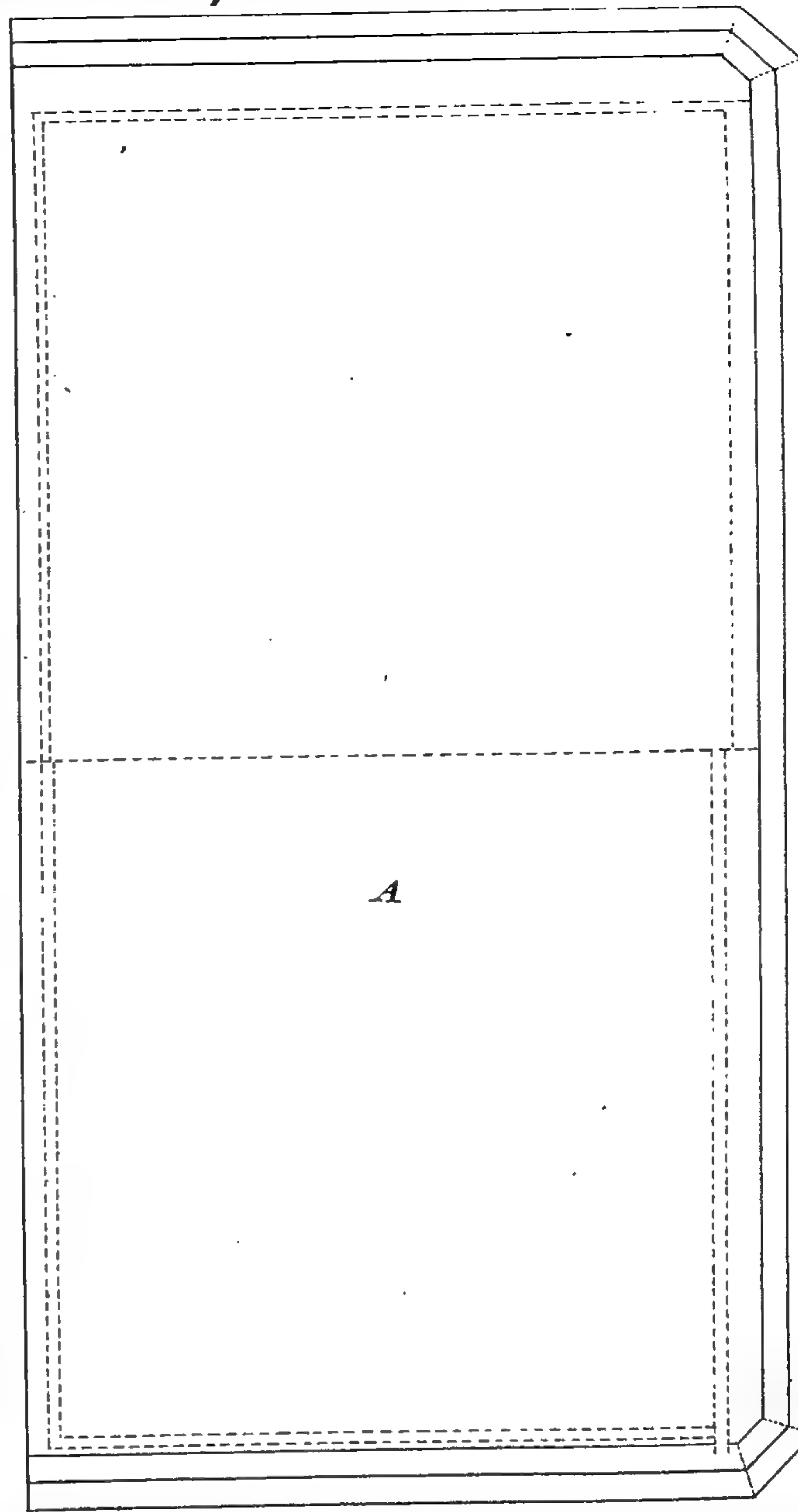
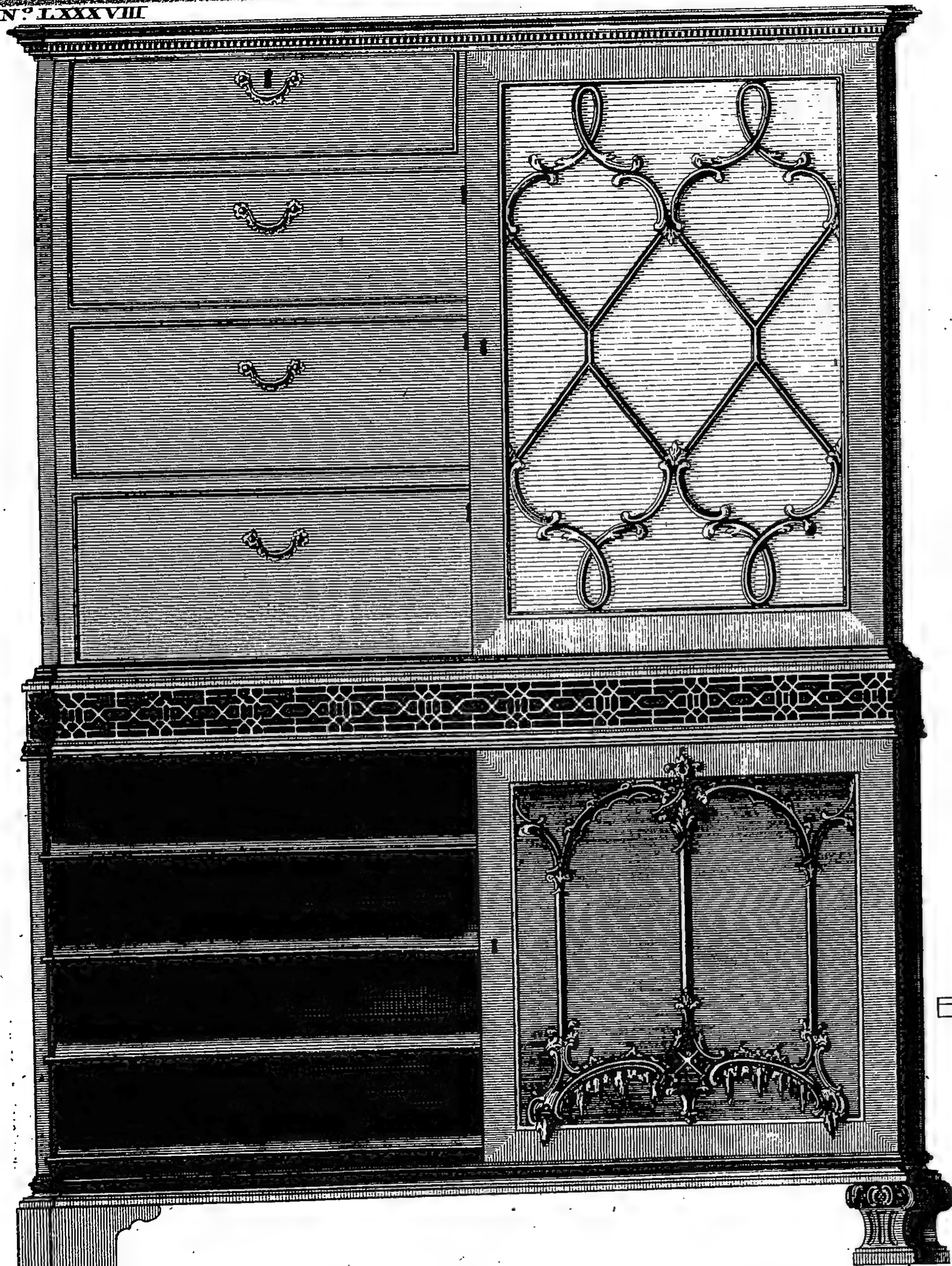


T. Müller sculp.

Pub<sup>d</sup> according to Act of Parliament 1753

T. Chippendale inv.<sup>r</sup> et del.

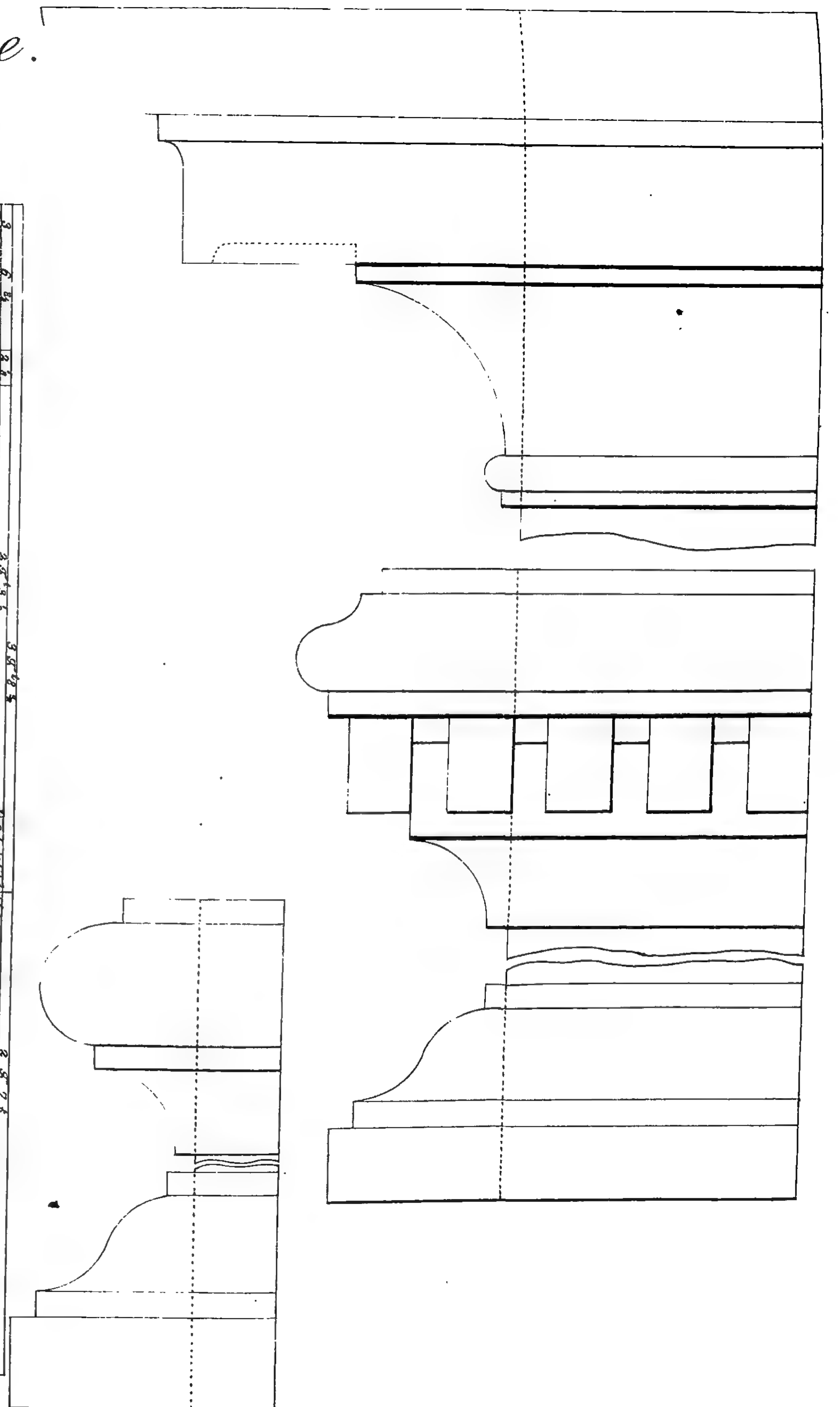
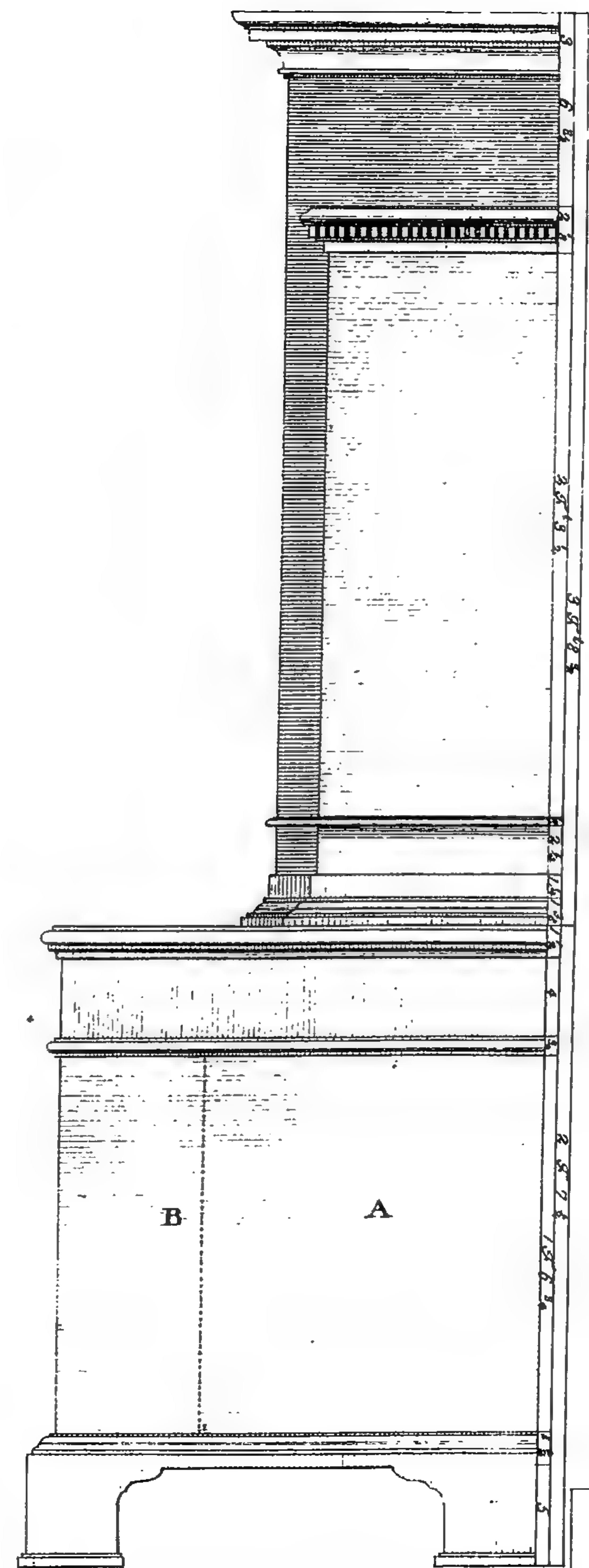




J. S. Müller sculp.

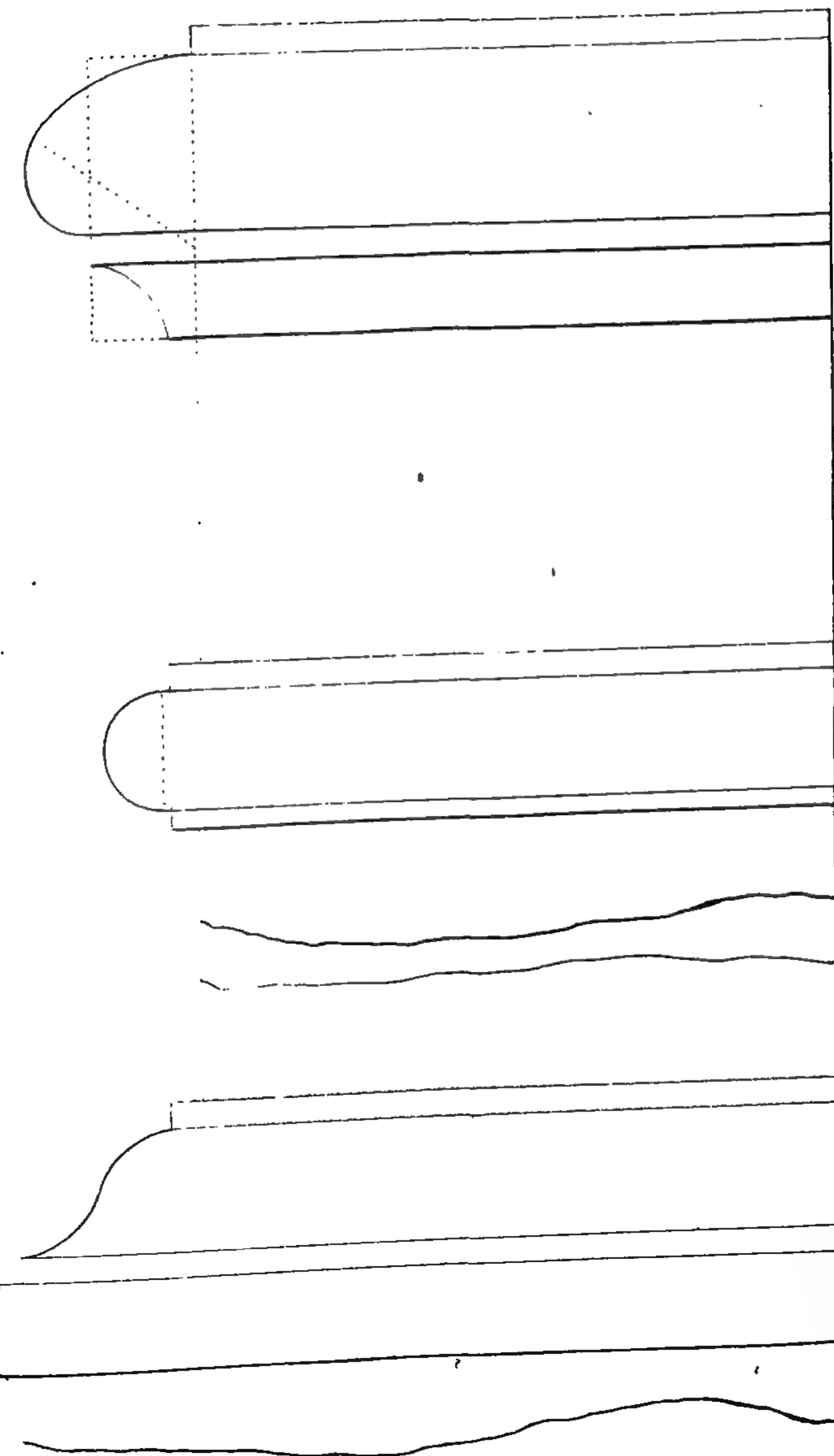
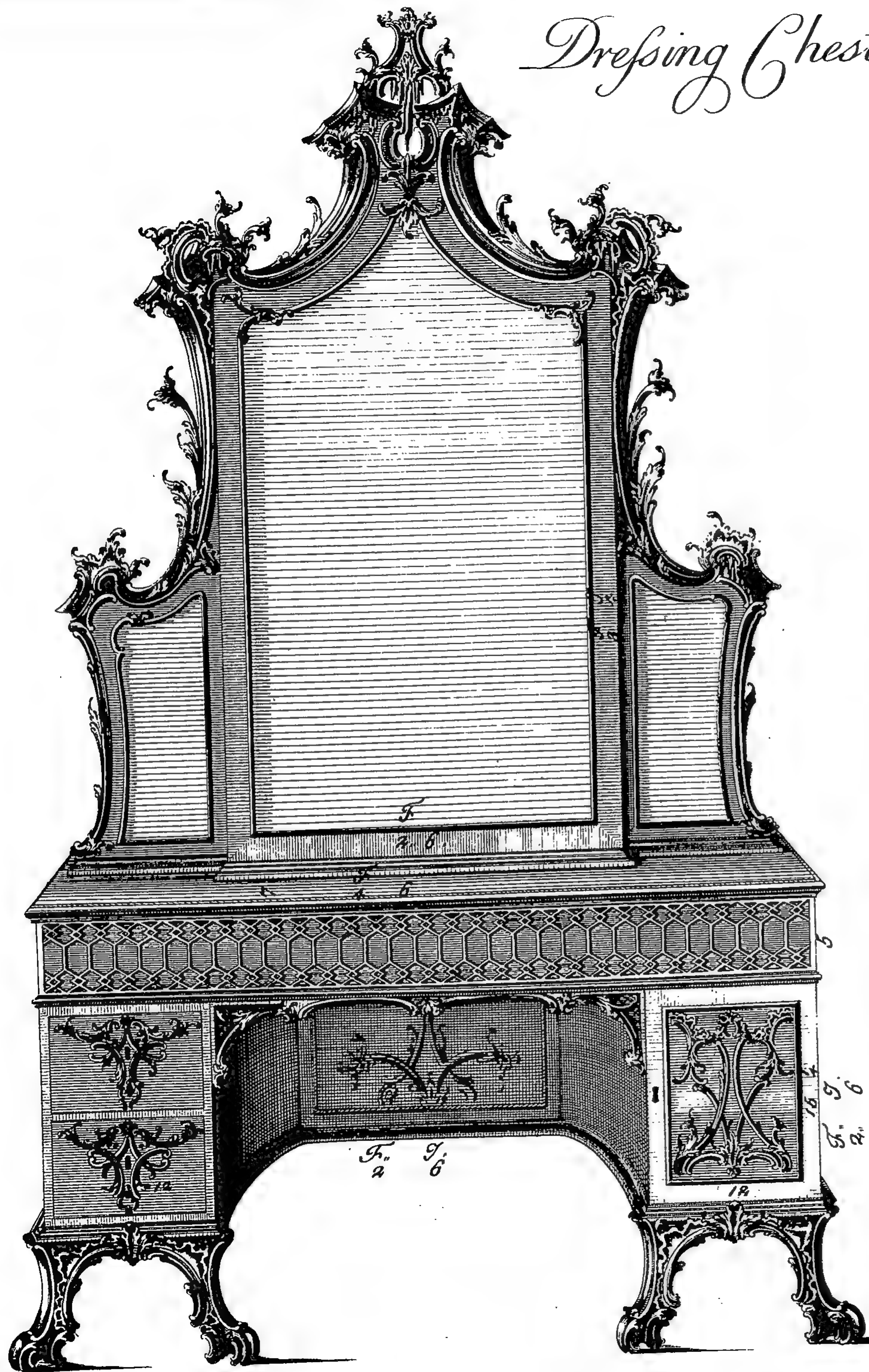
Pub. according to Act of Parliam. 1753.



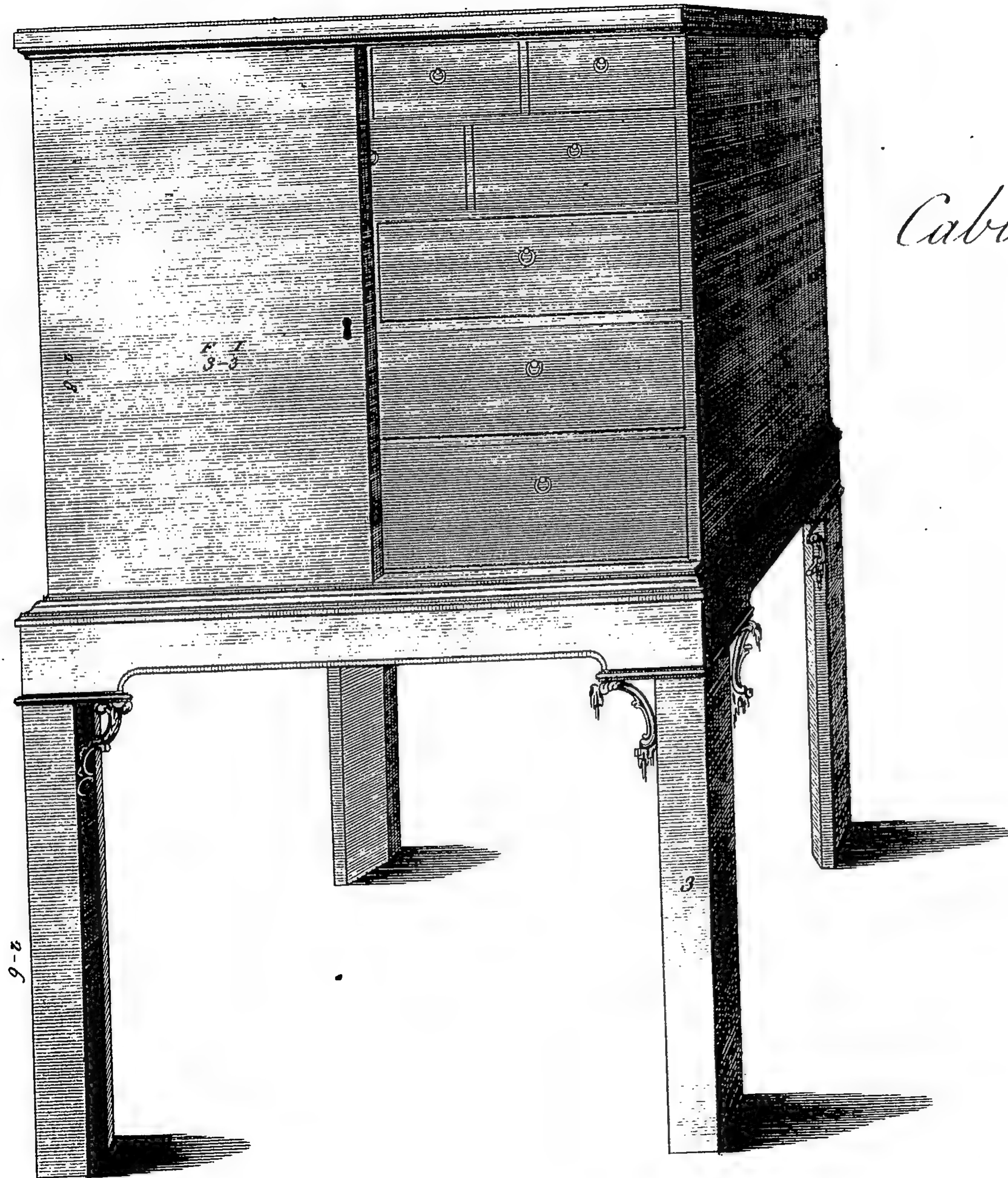




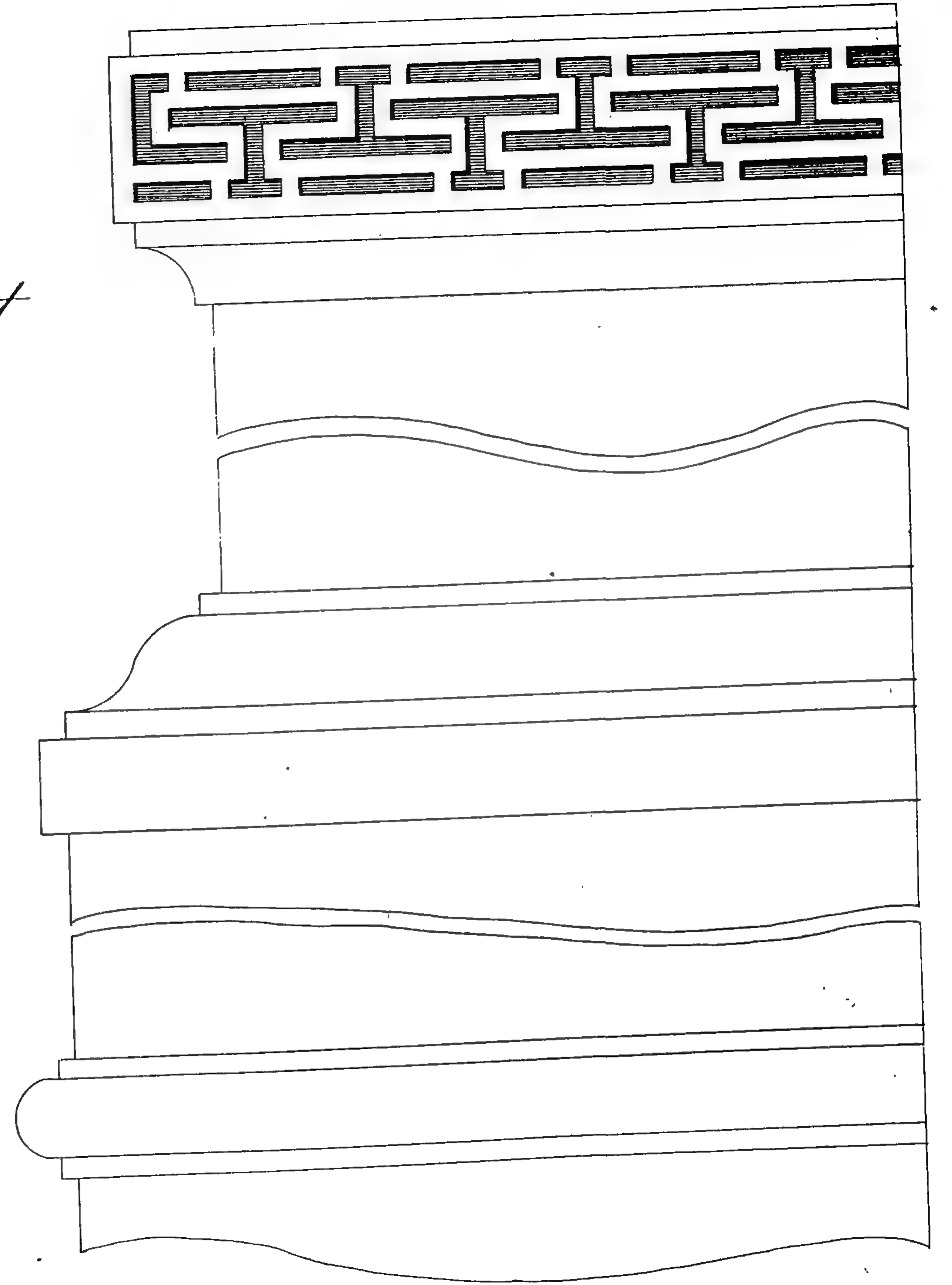
*Dressing Chest & Bookcase.*





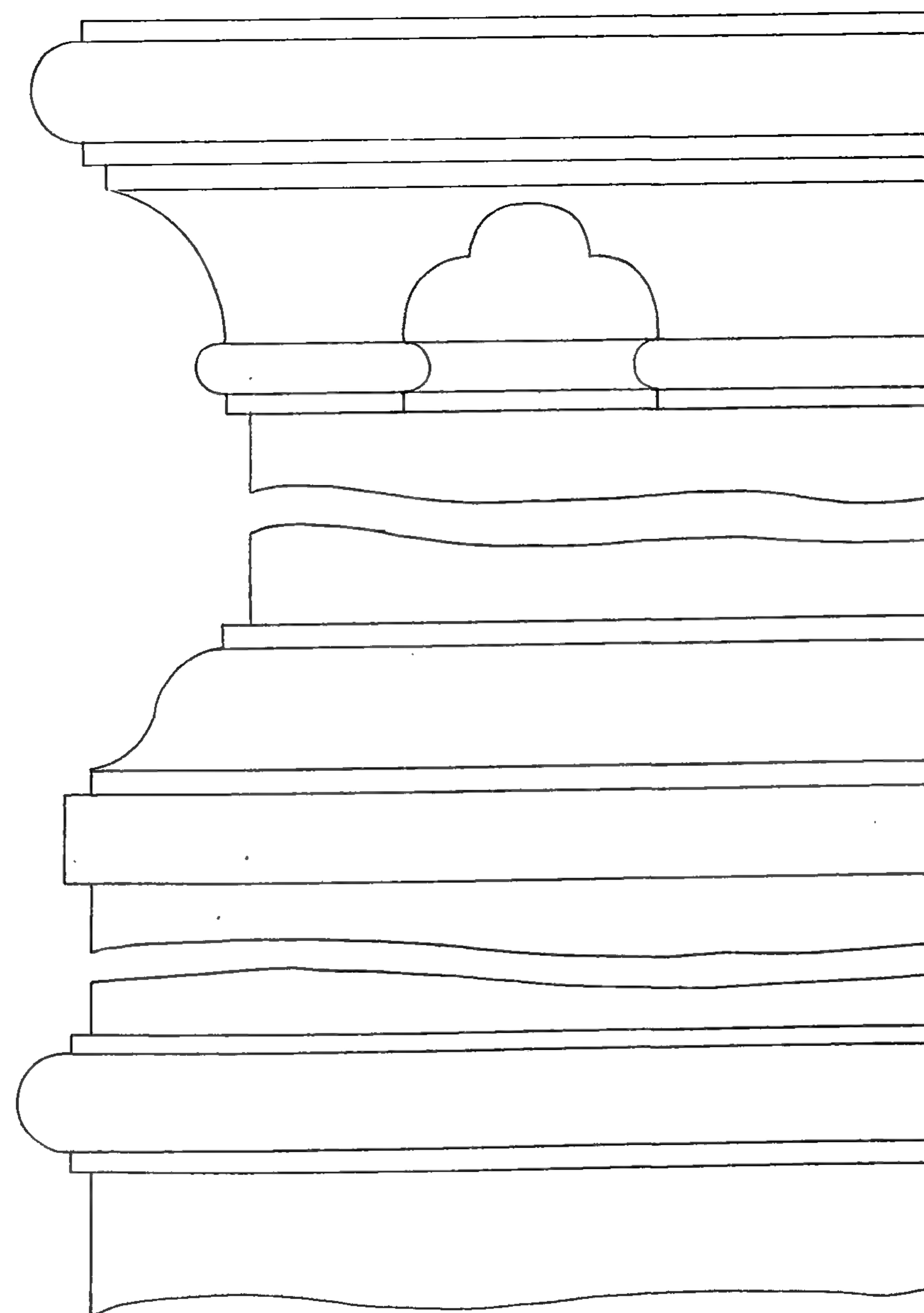
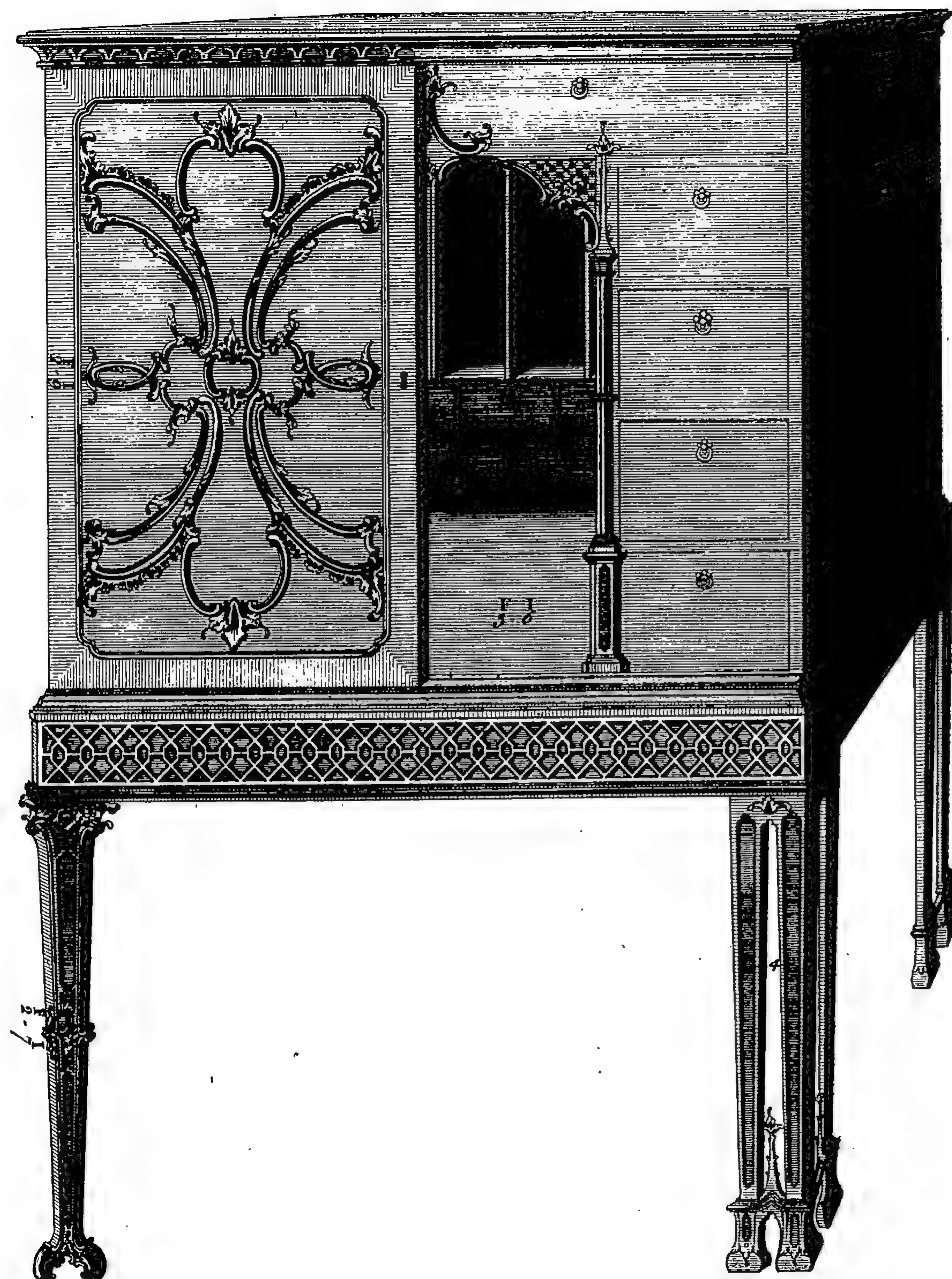


*Cabinet*



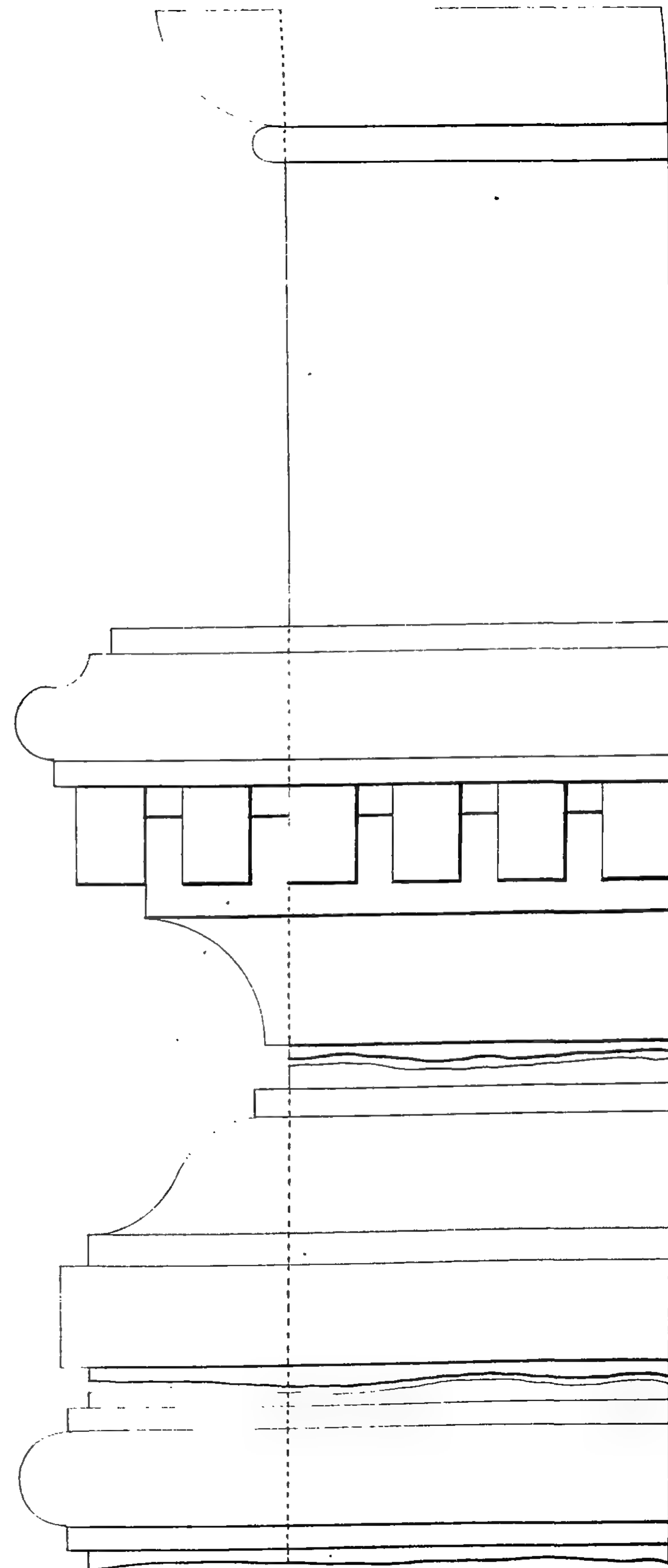
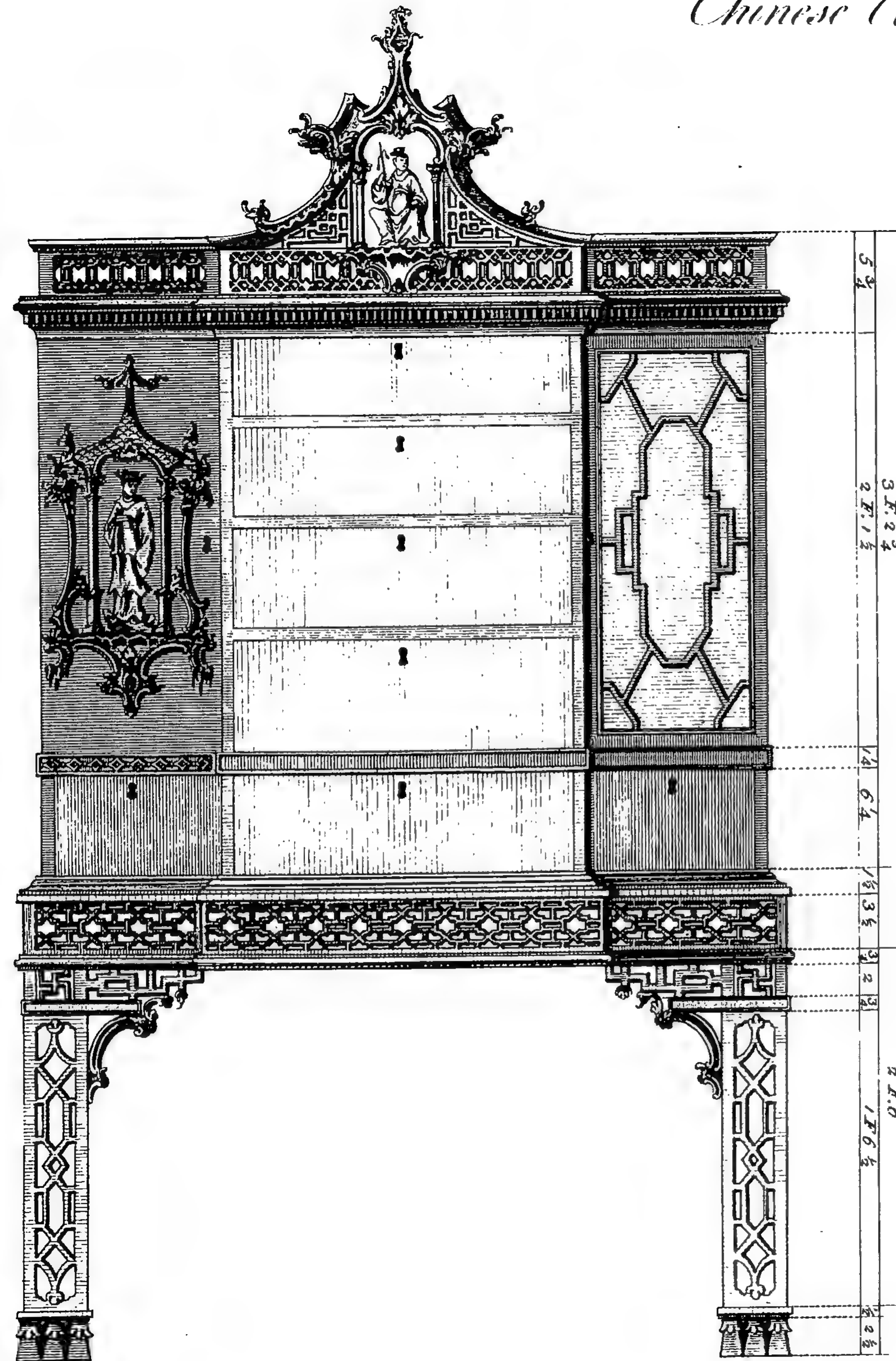


*Cabinet*

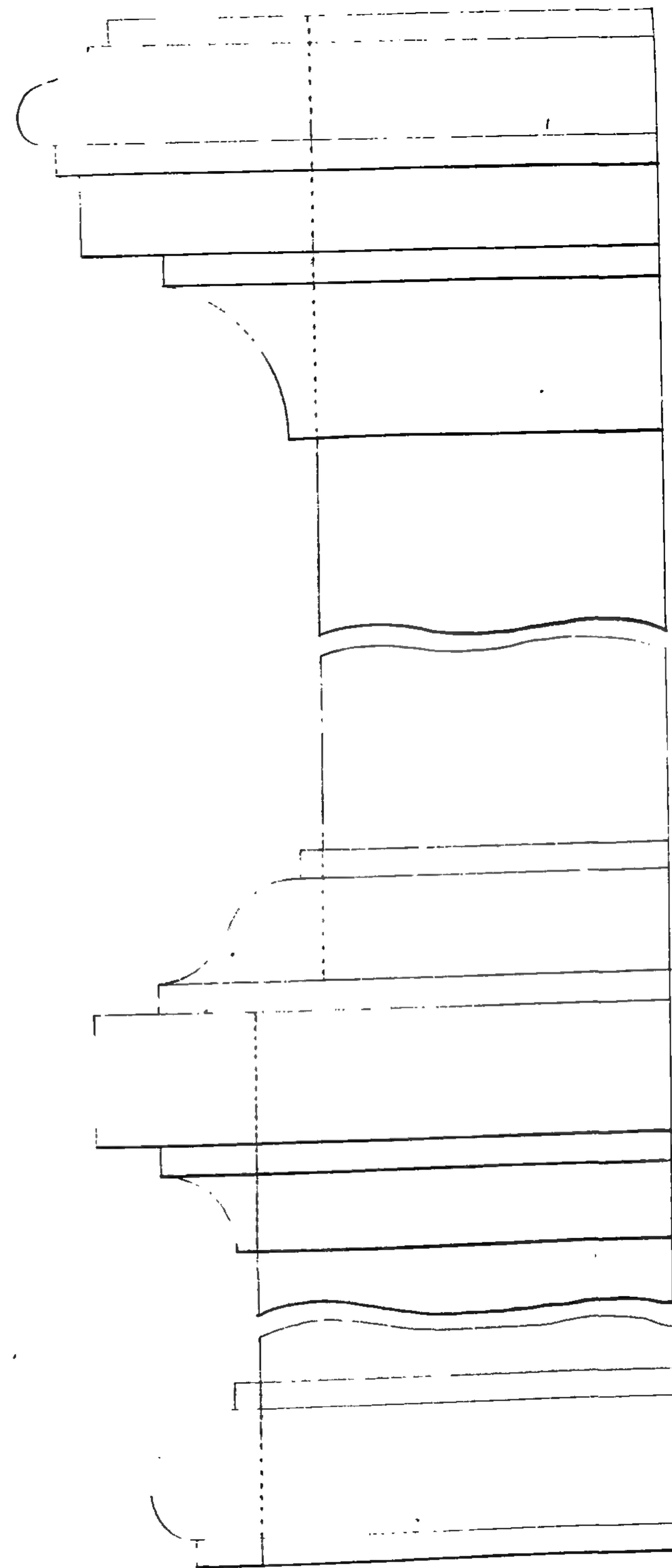
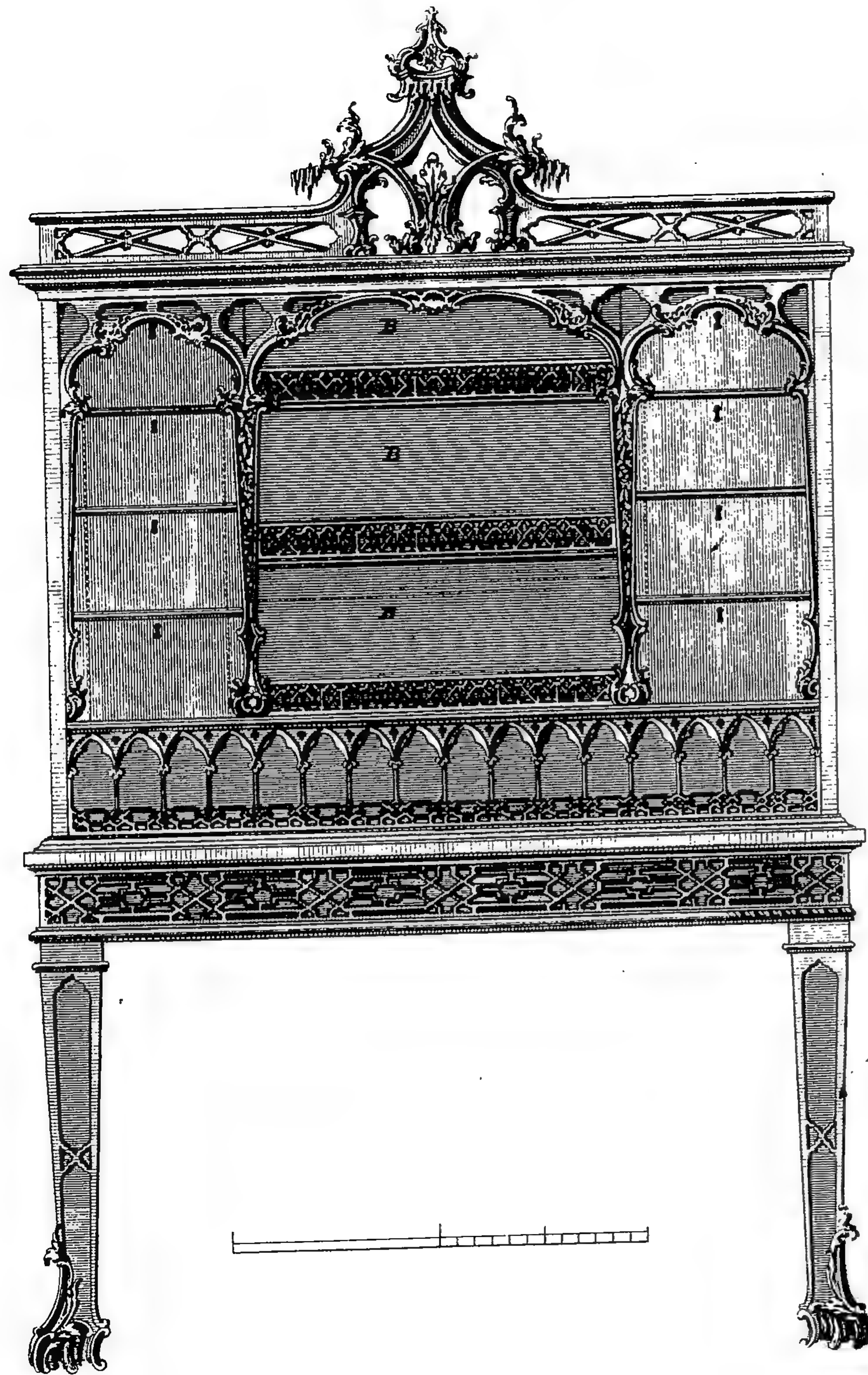




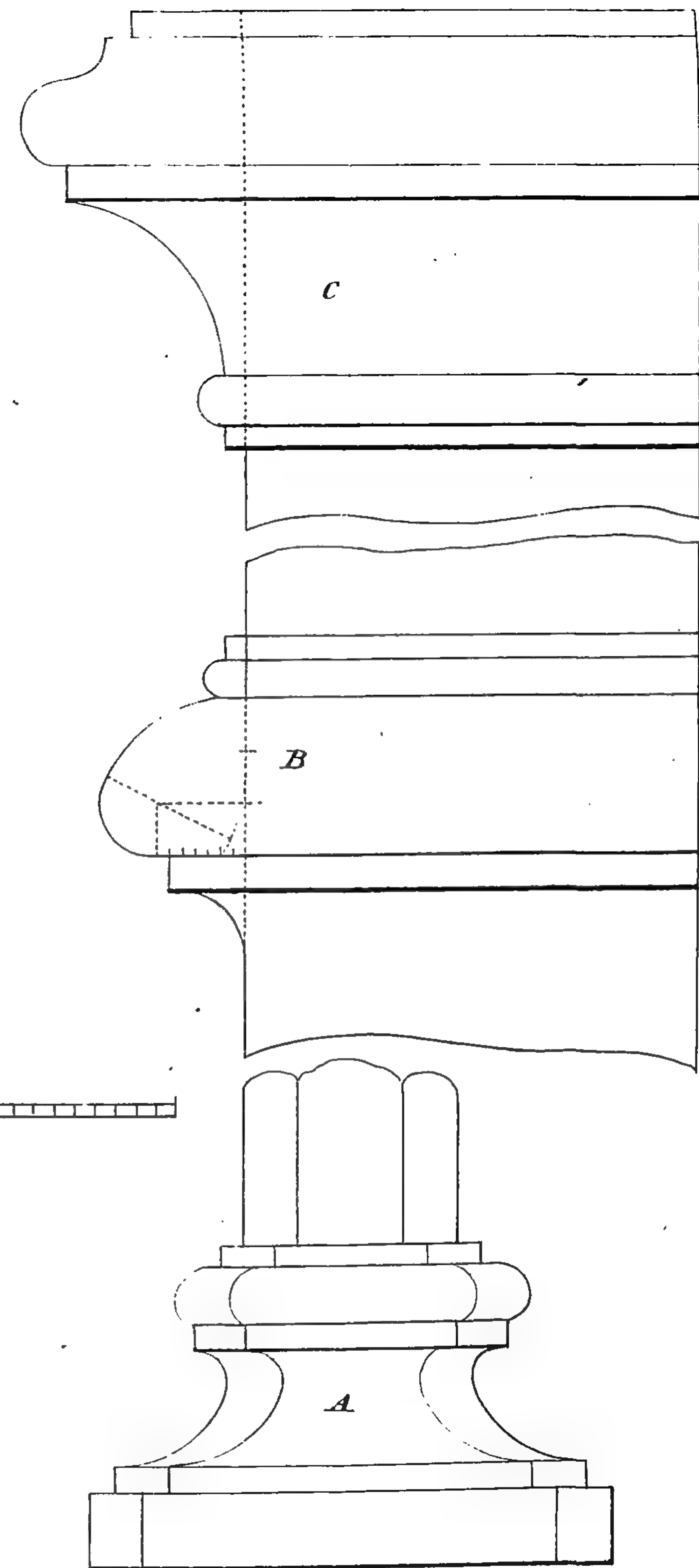
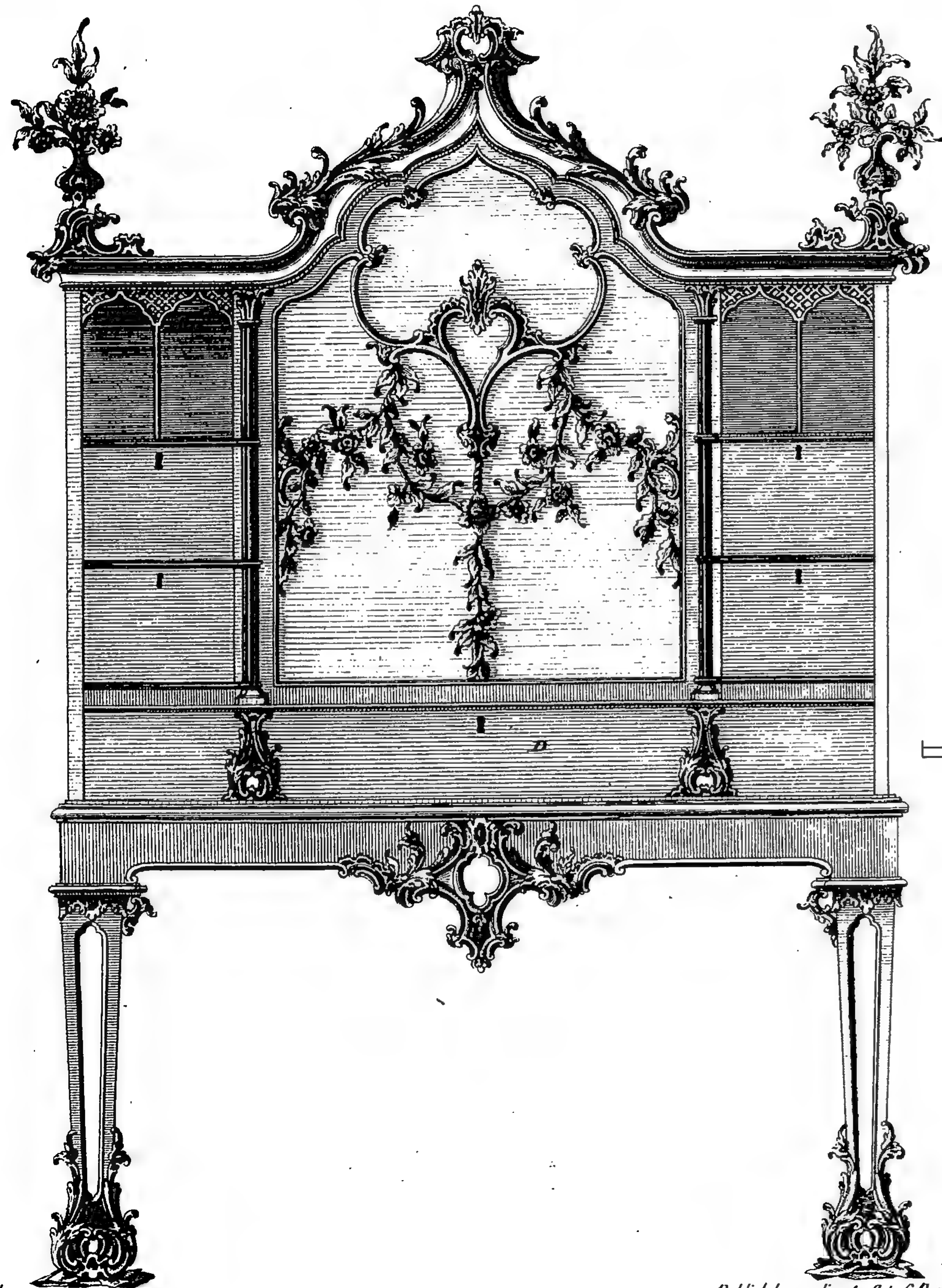
*Chinese Cabinet.*





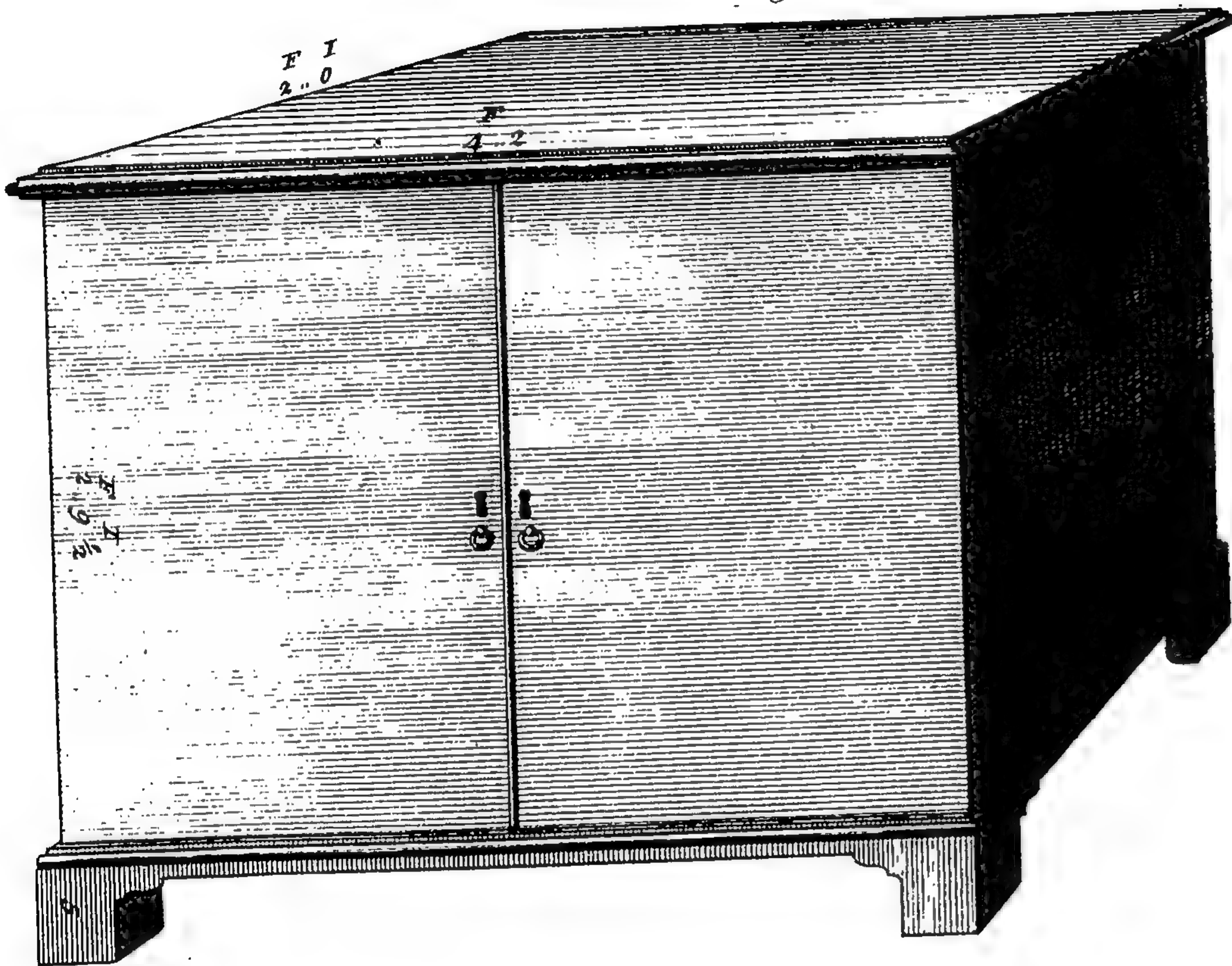




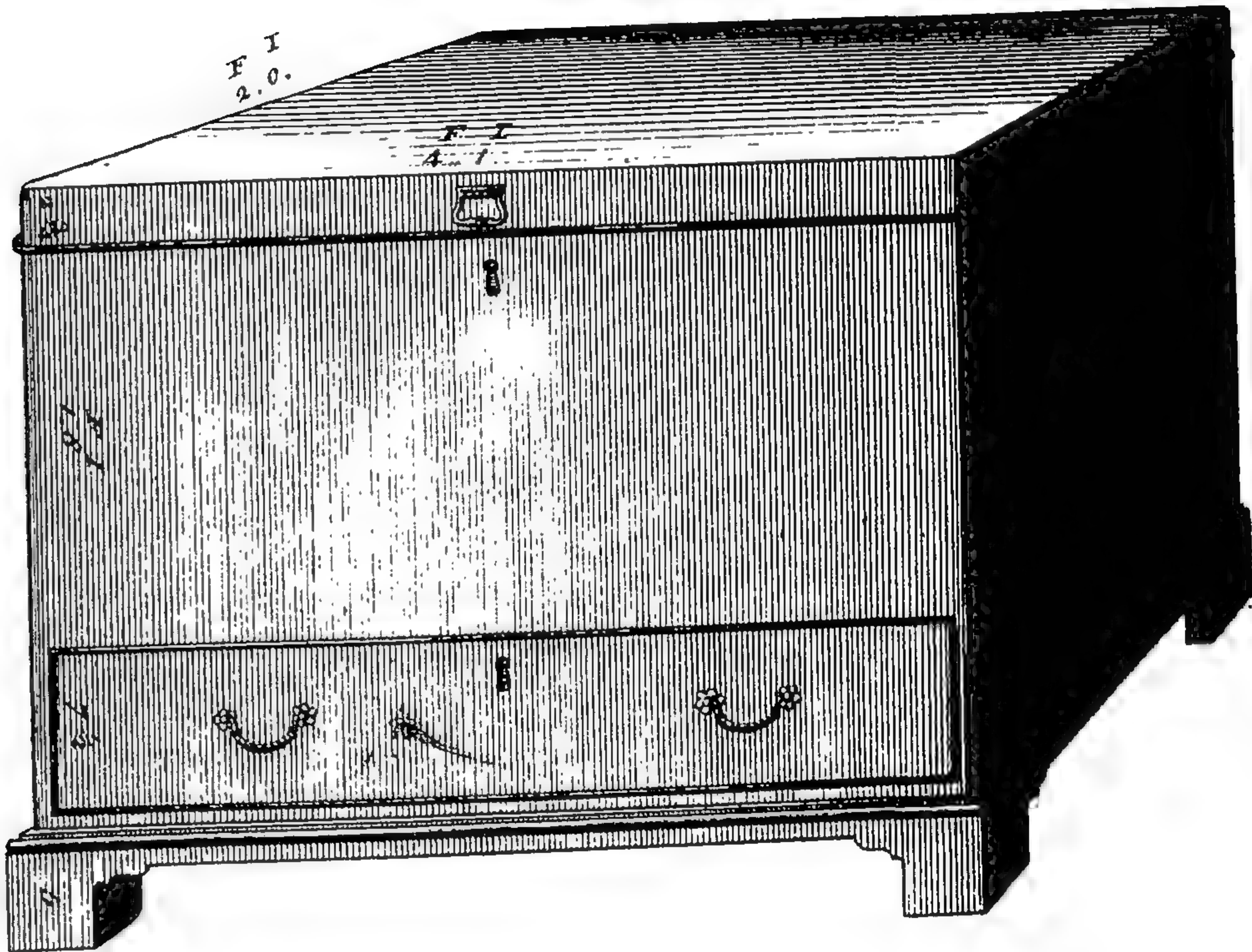




*Cloths Press.*

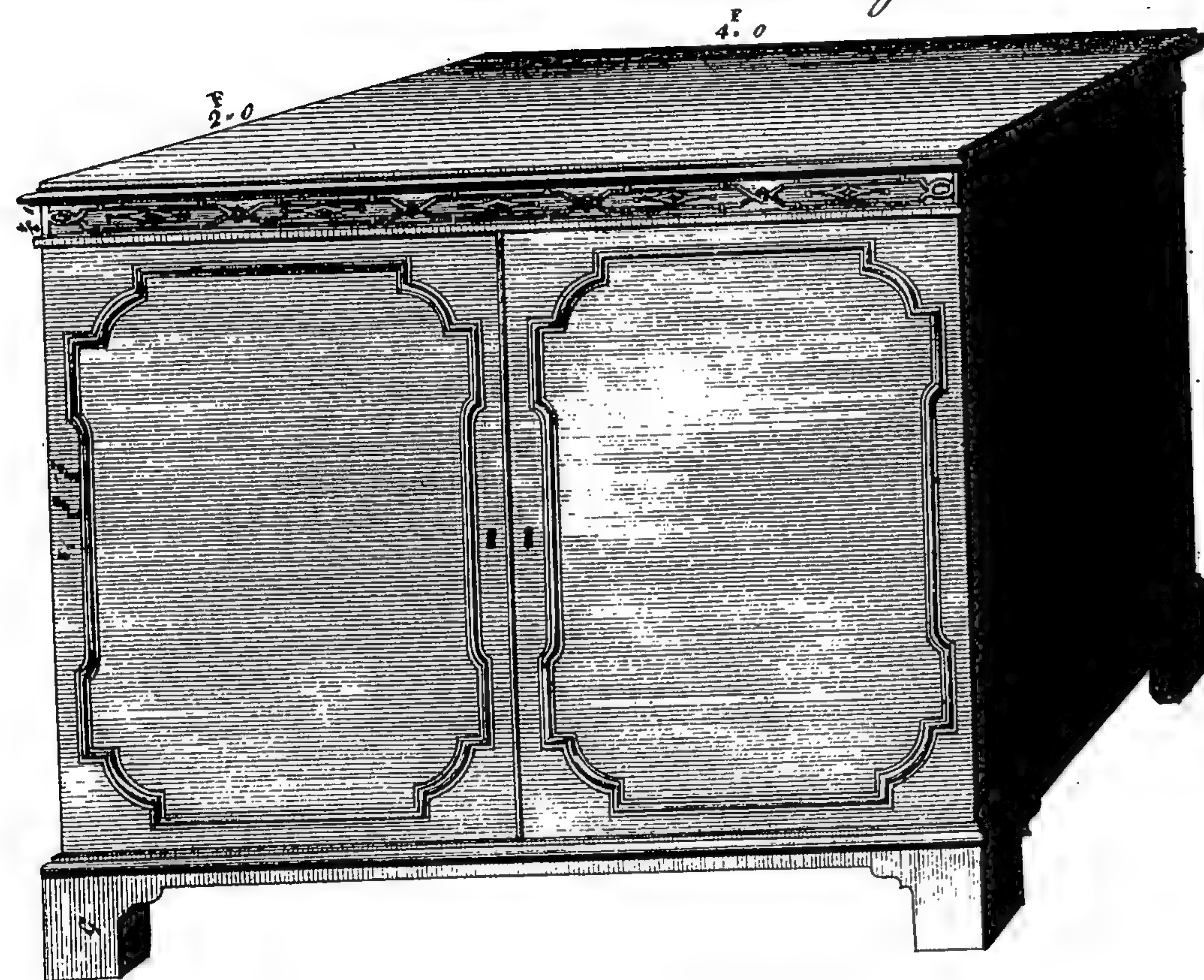


*Cloths Chest.*

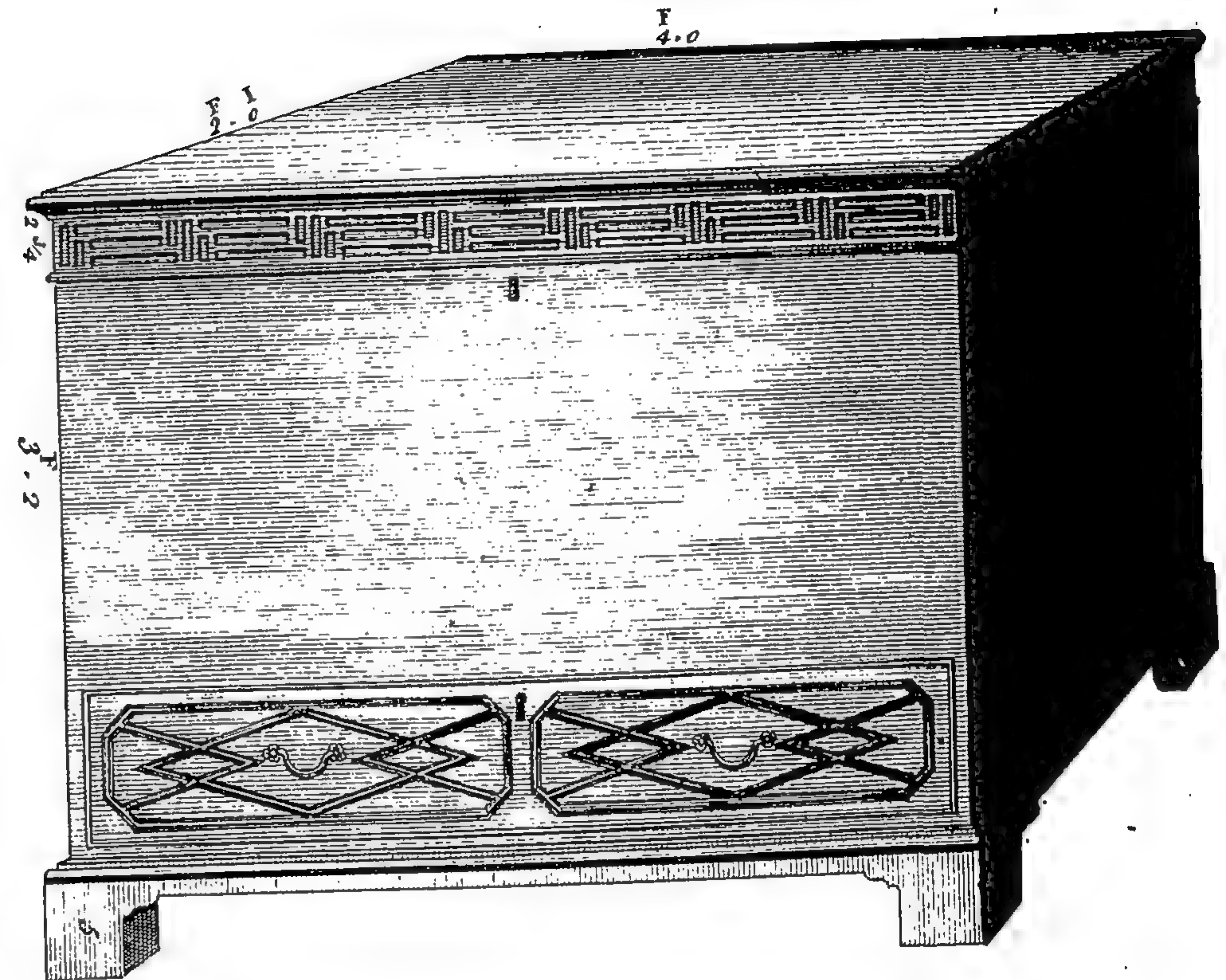




*Cloth Press*

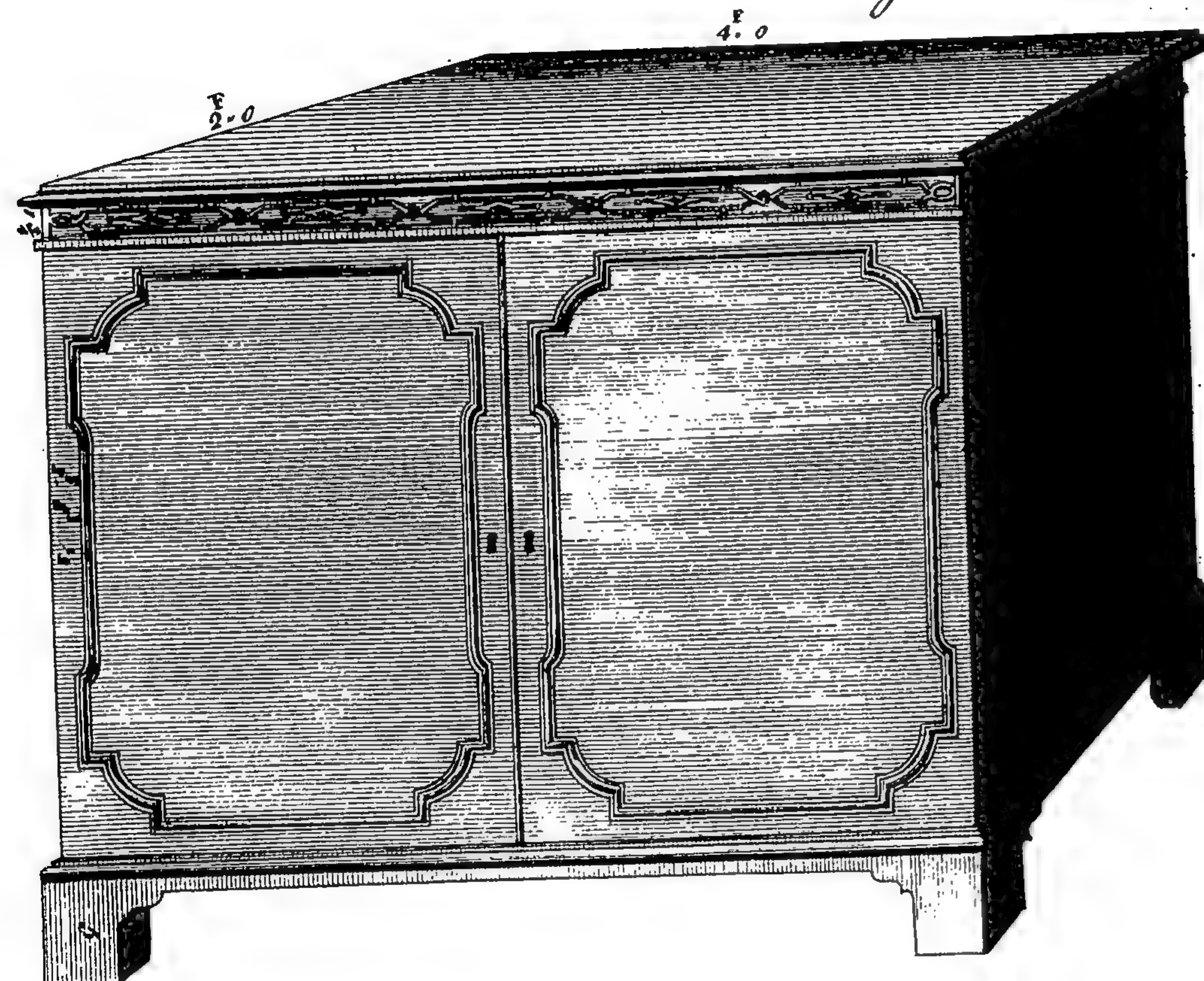


*Cloths Chest*

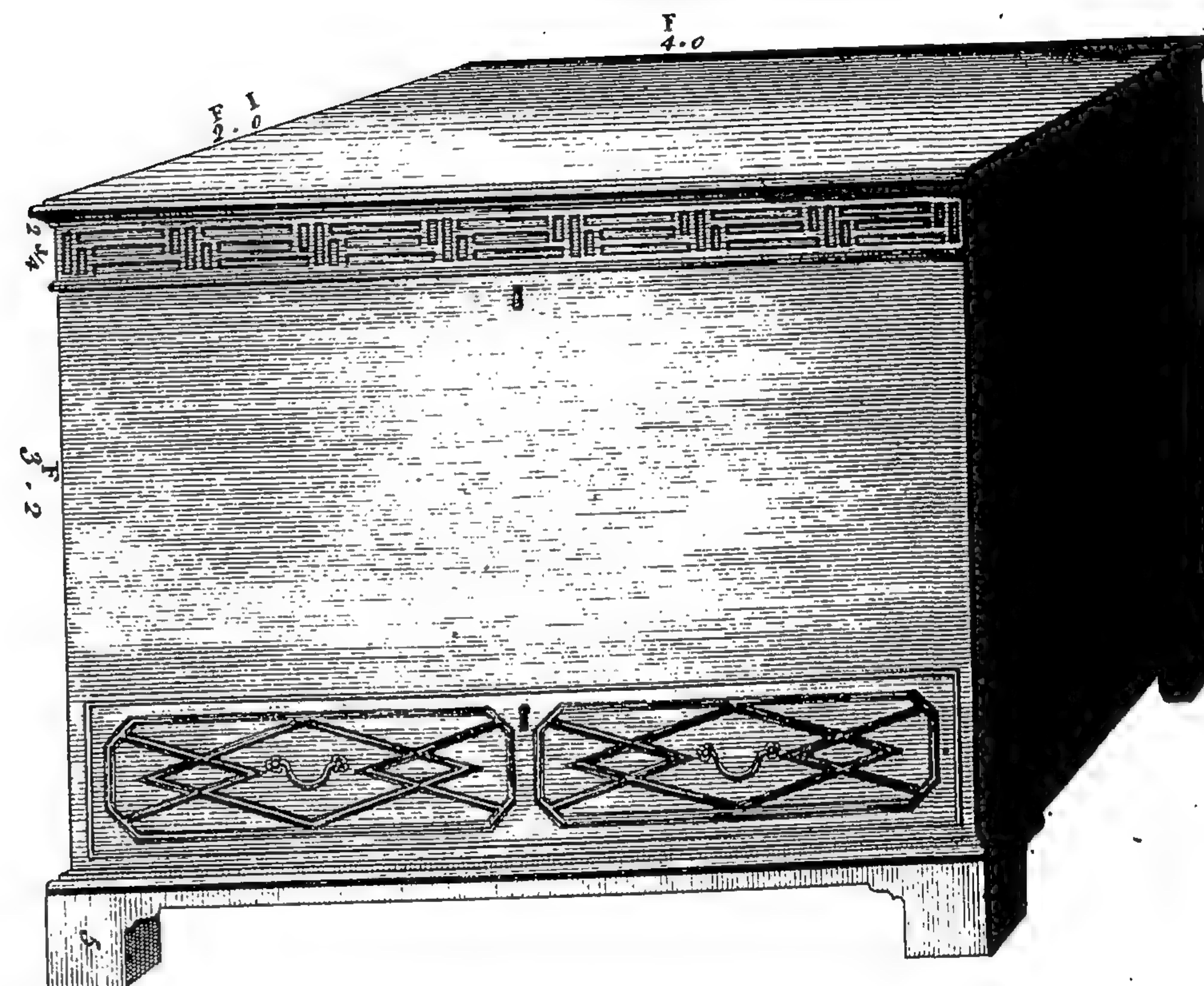




*Cloth Press*

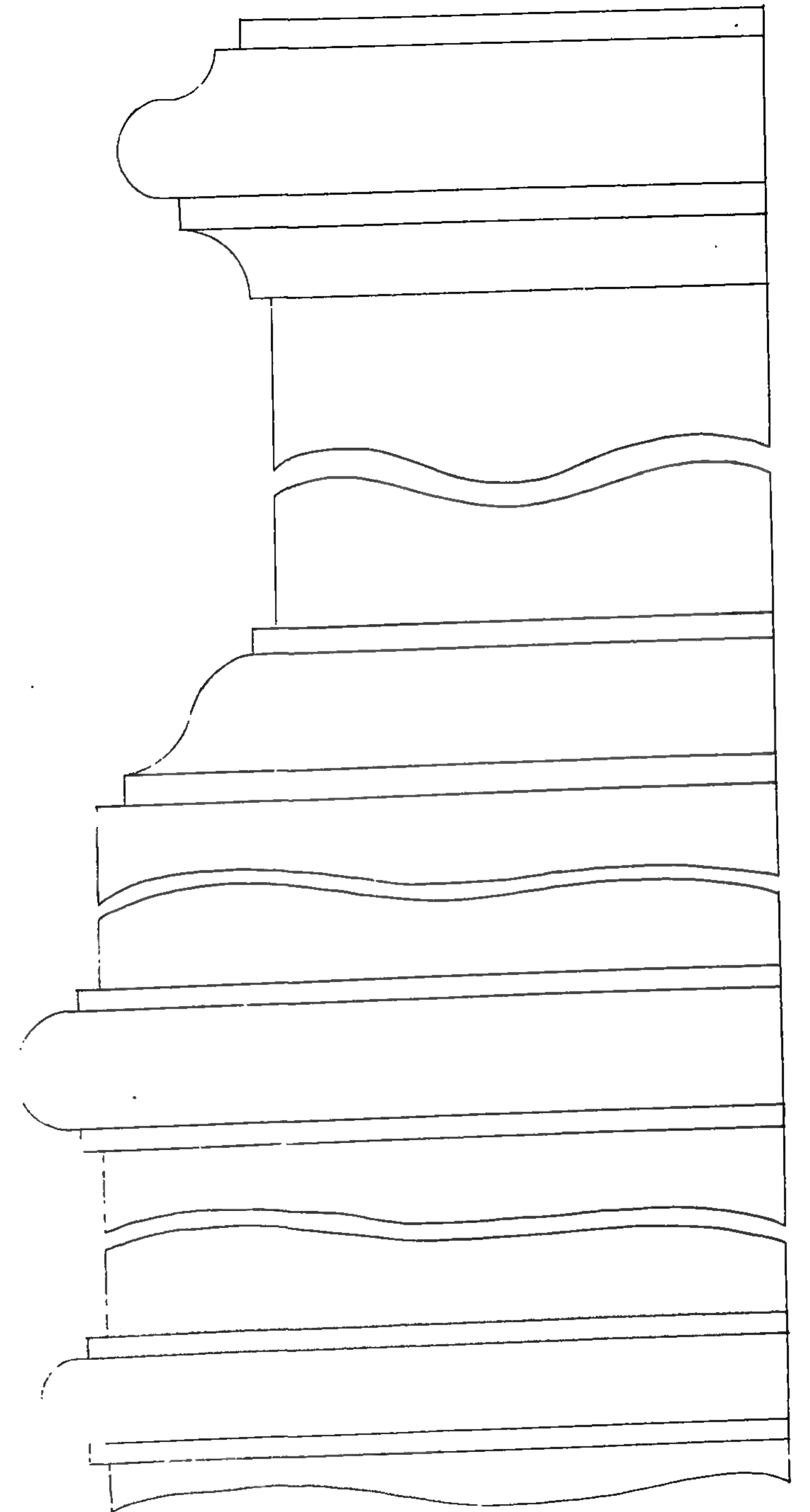
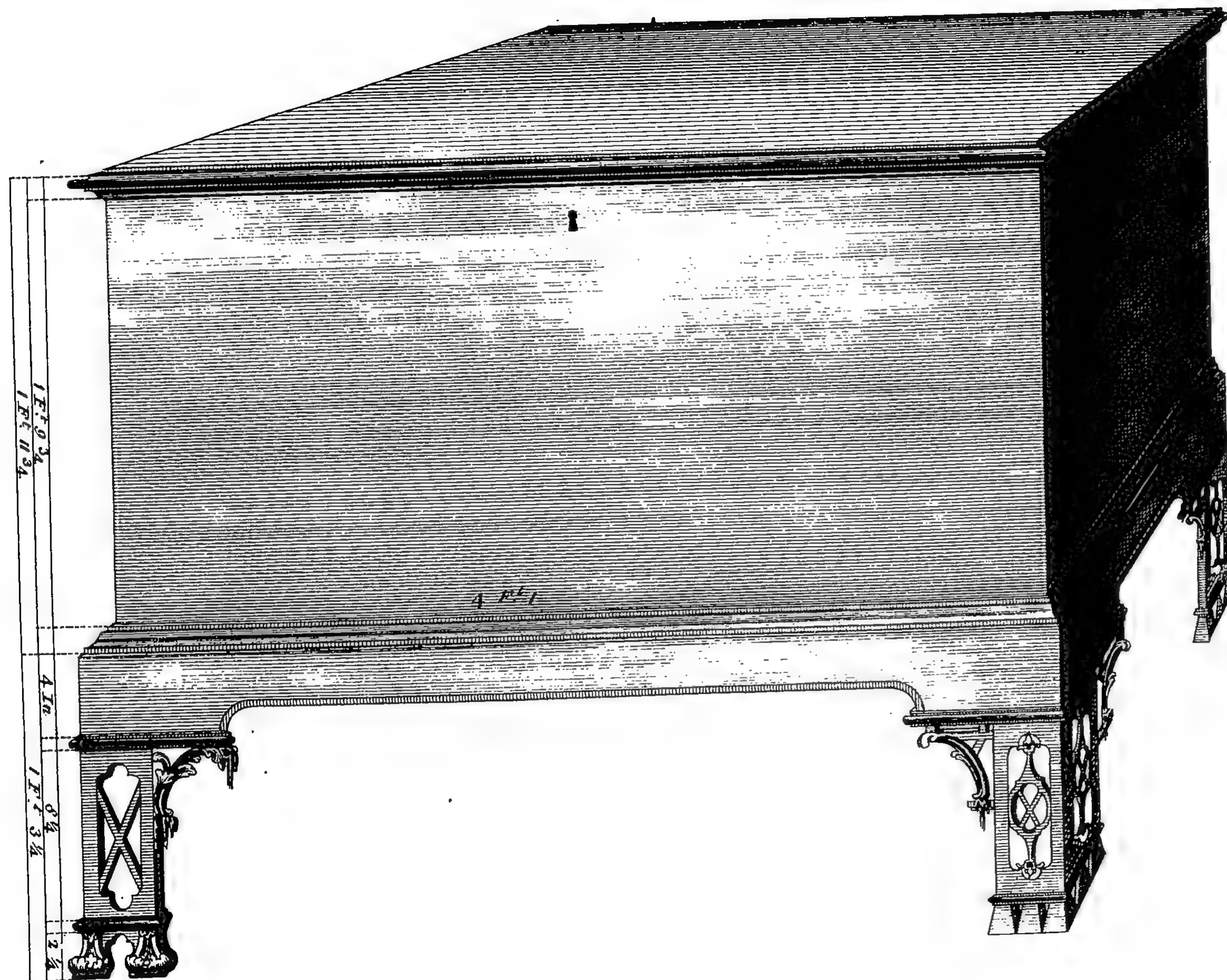


*Cloths Chest*



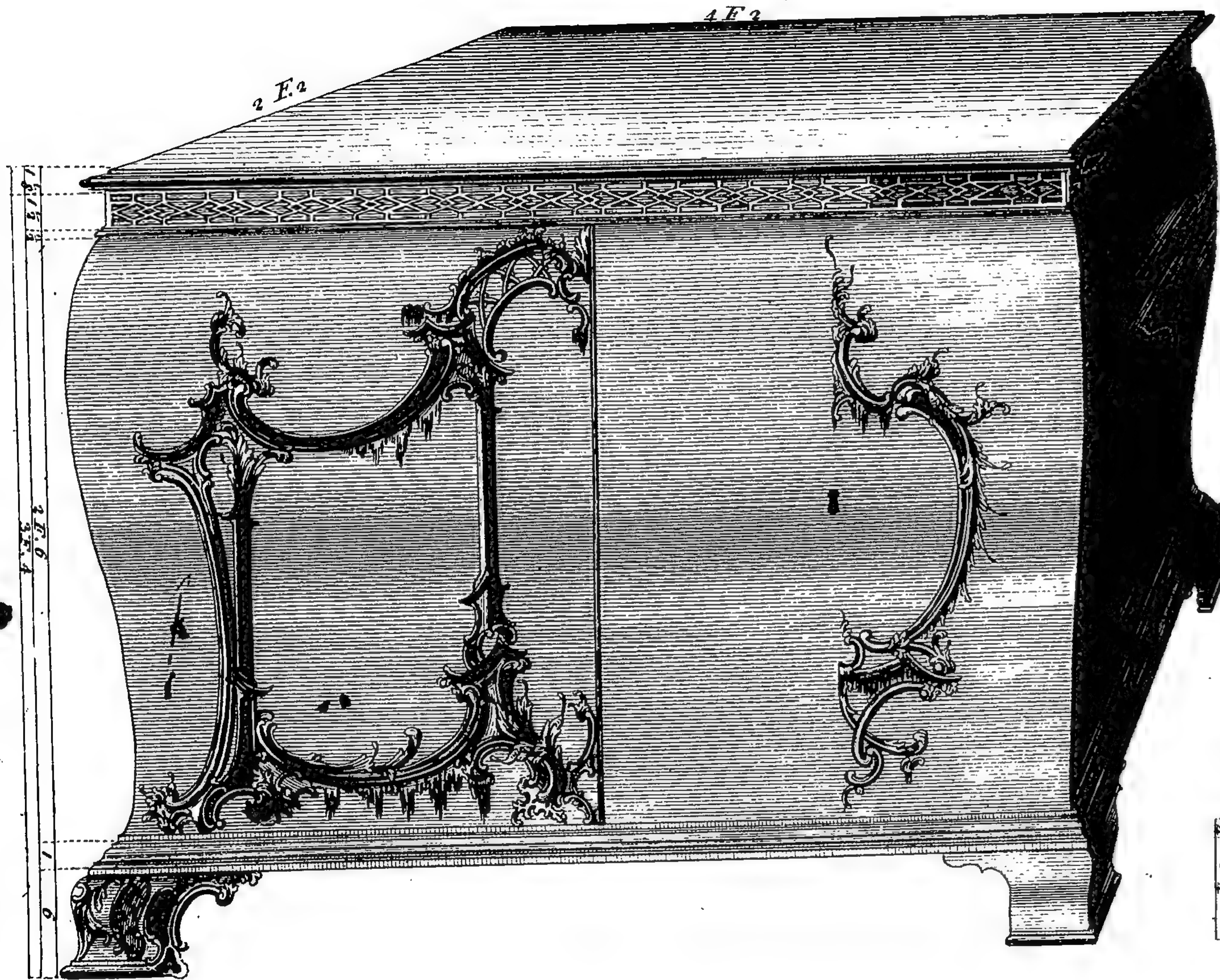


*Clothes Chest.*





*Clothes Press.*

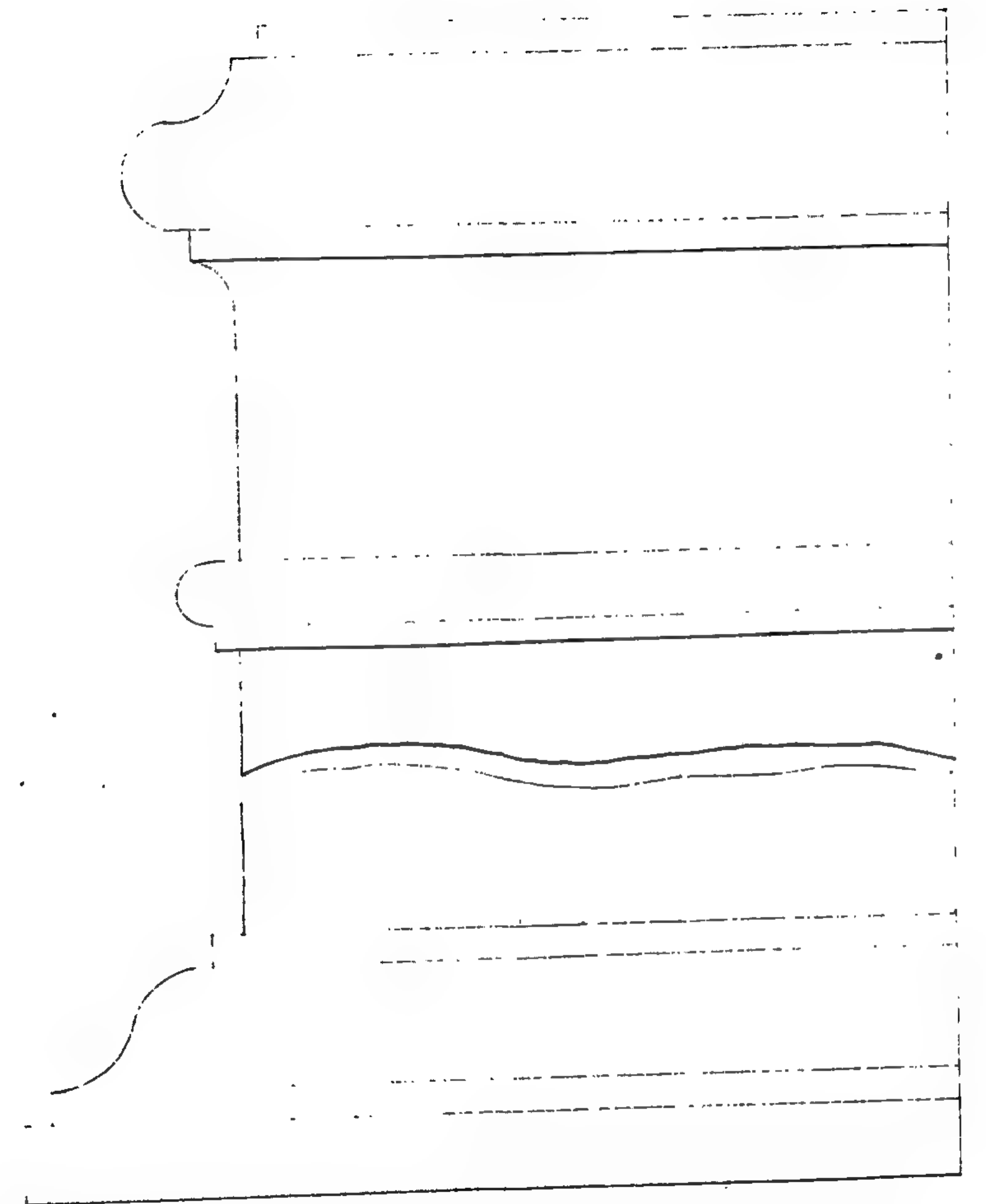
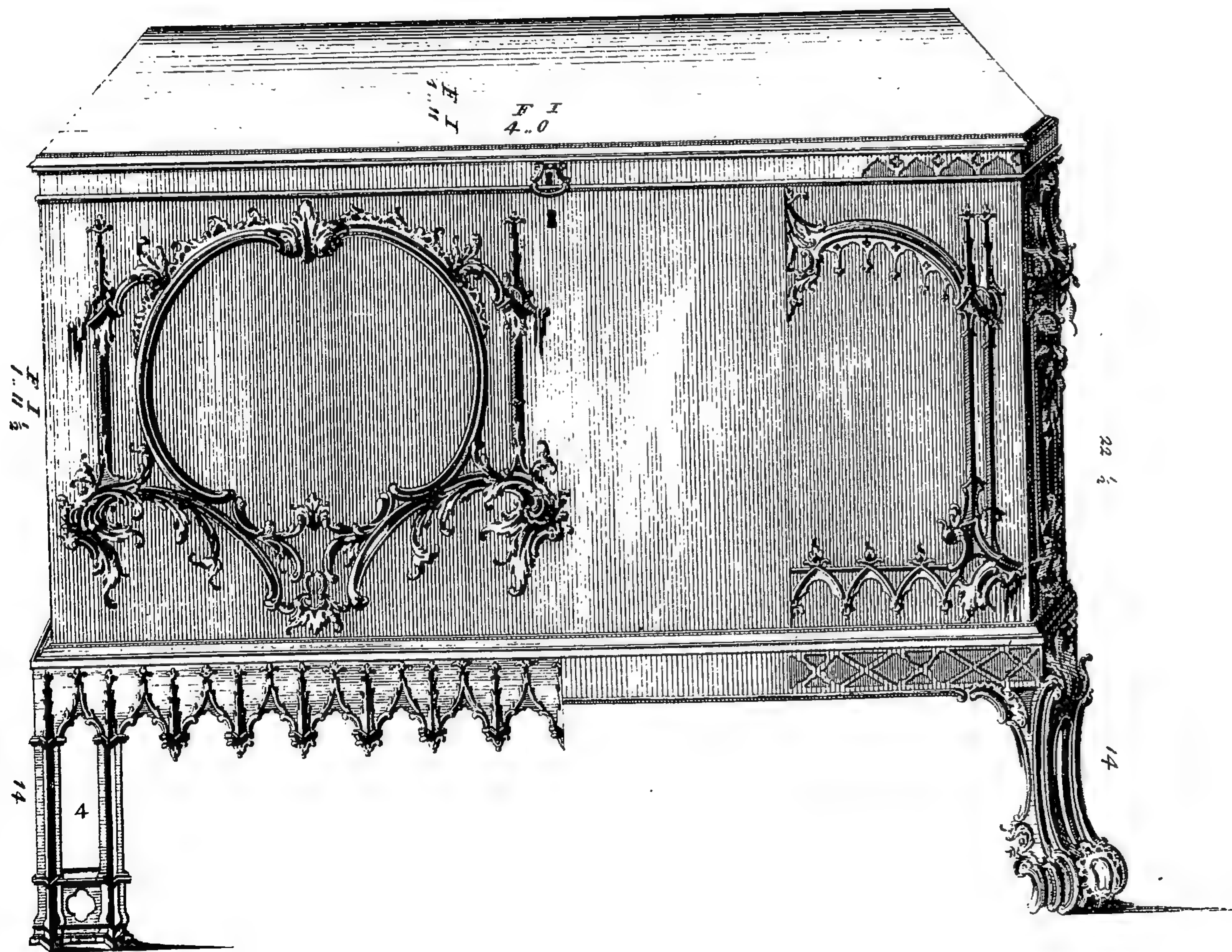


*Clothes Chest.*



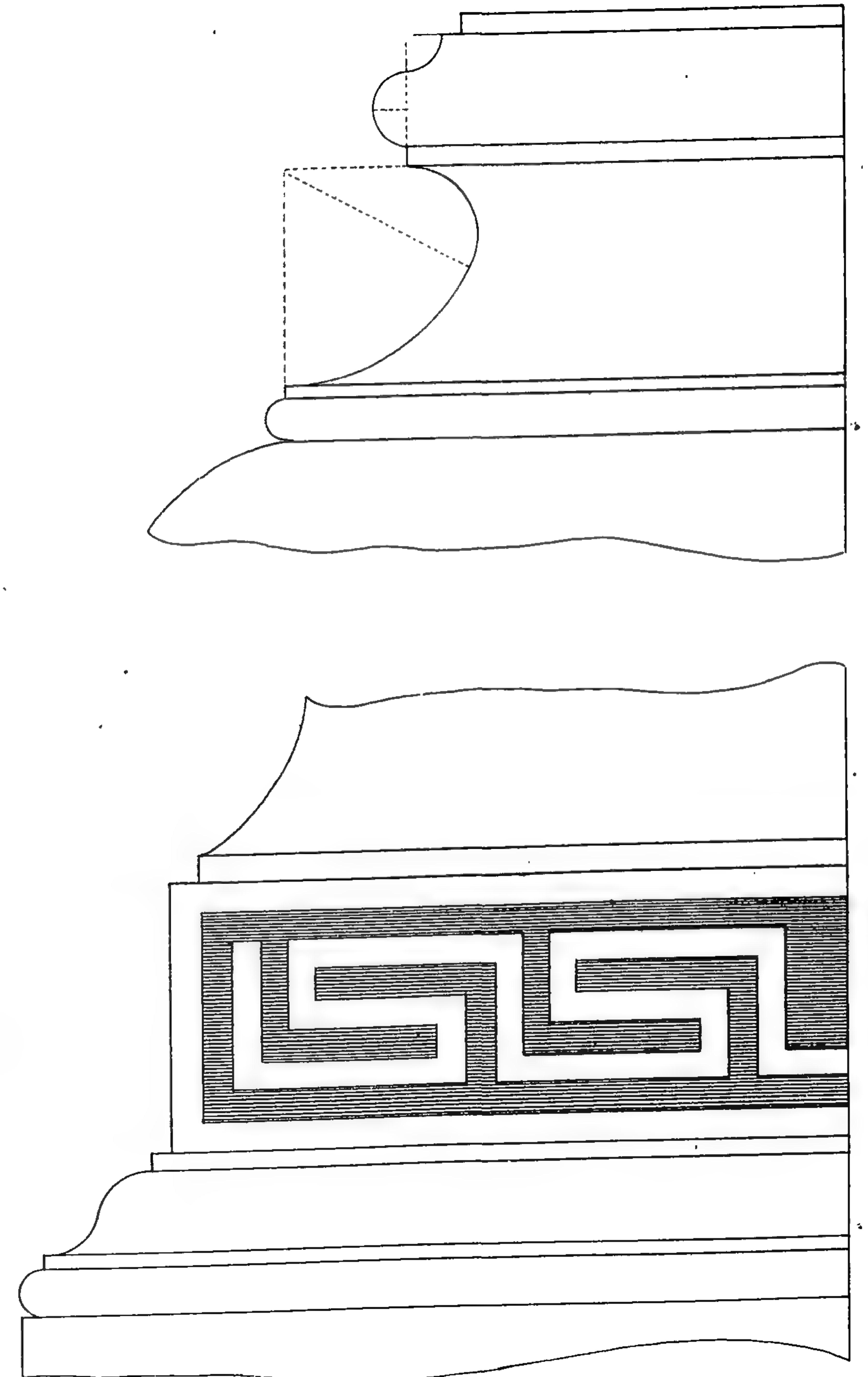
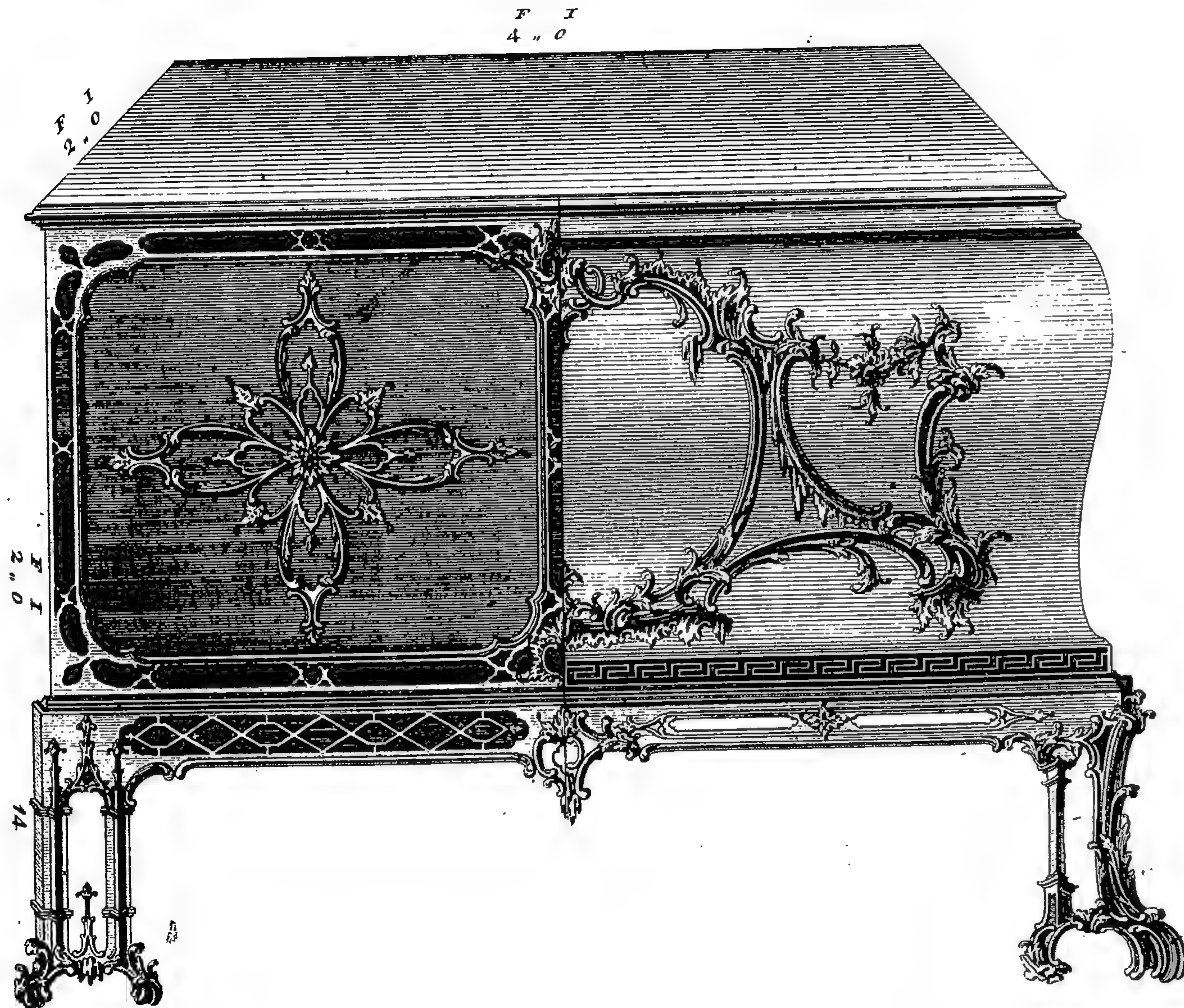


*Gothick Cloths Chest.*



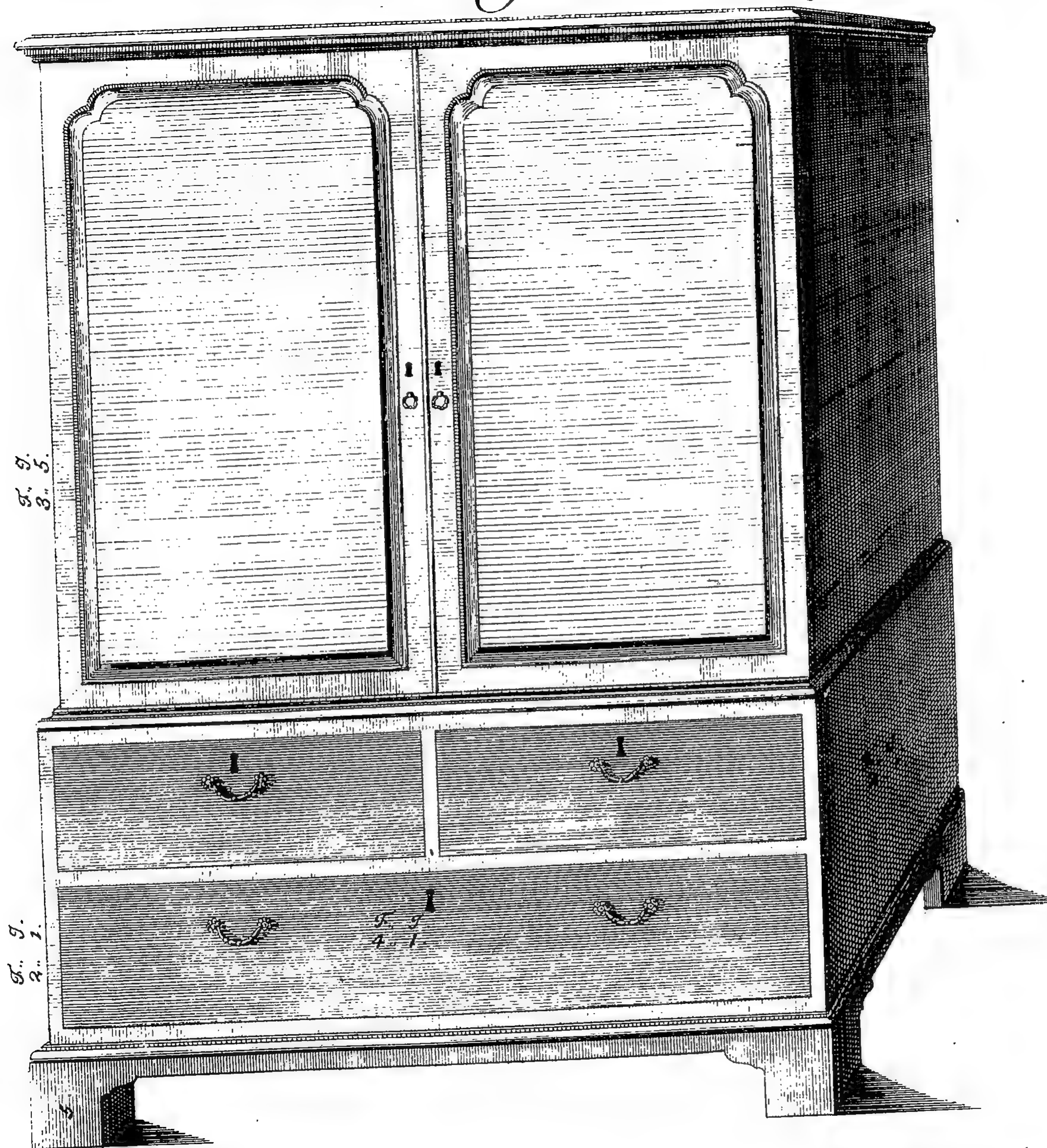


# Two Designs of Cloths Chest



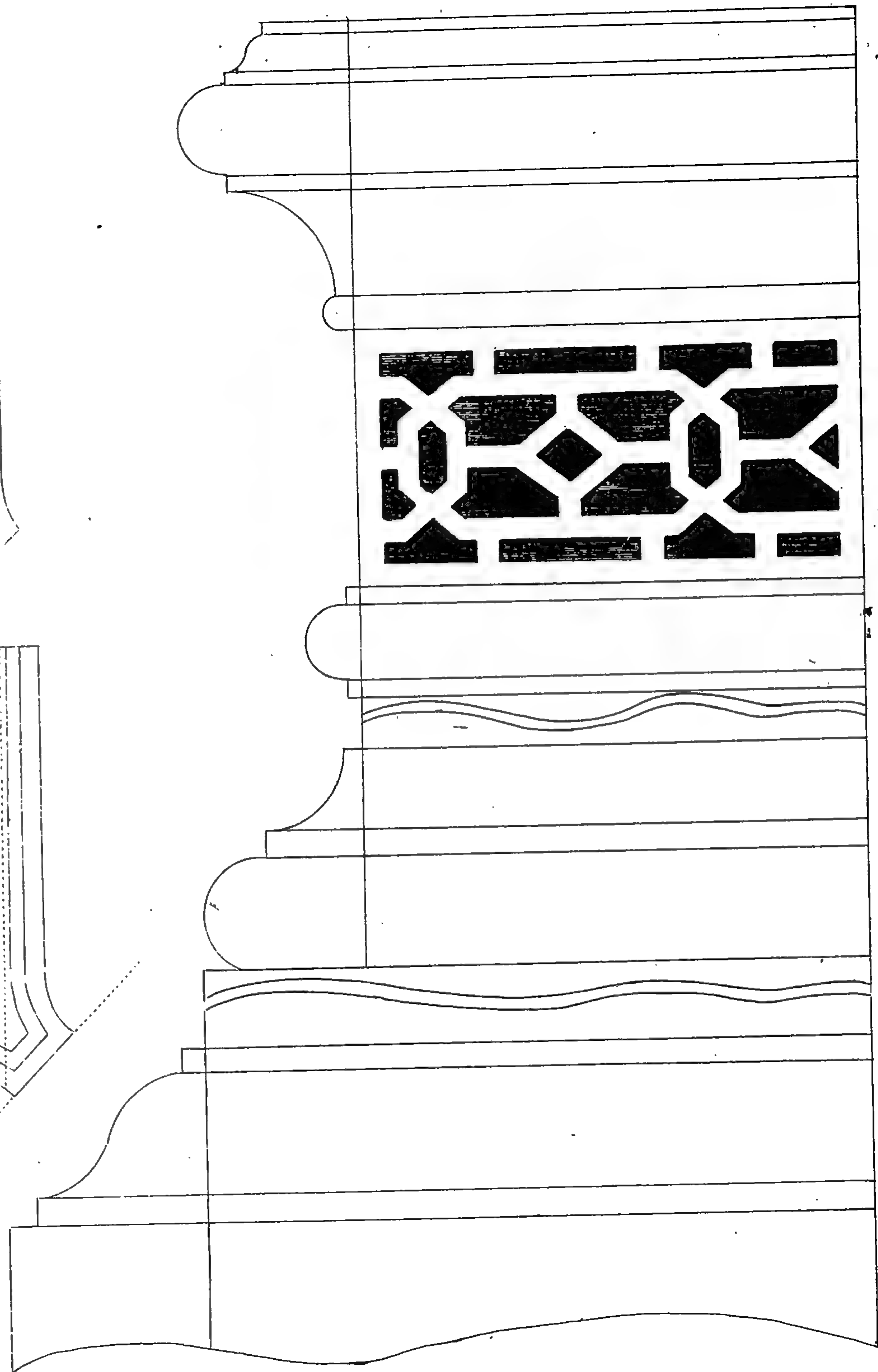
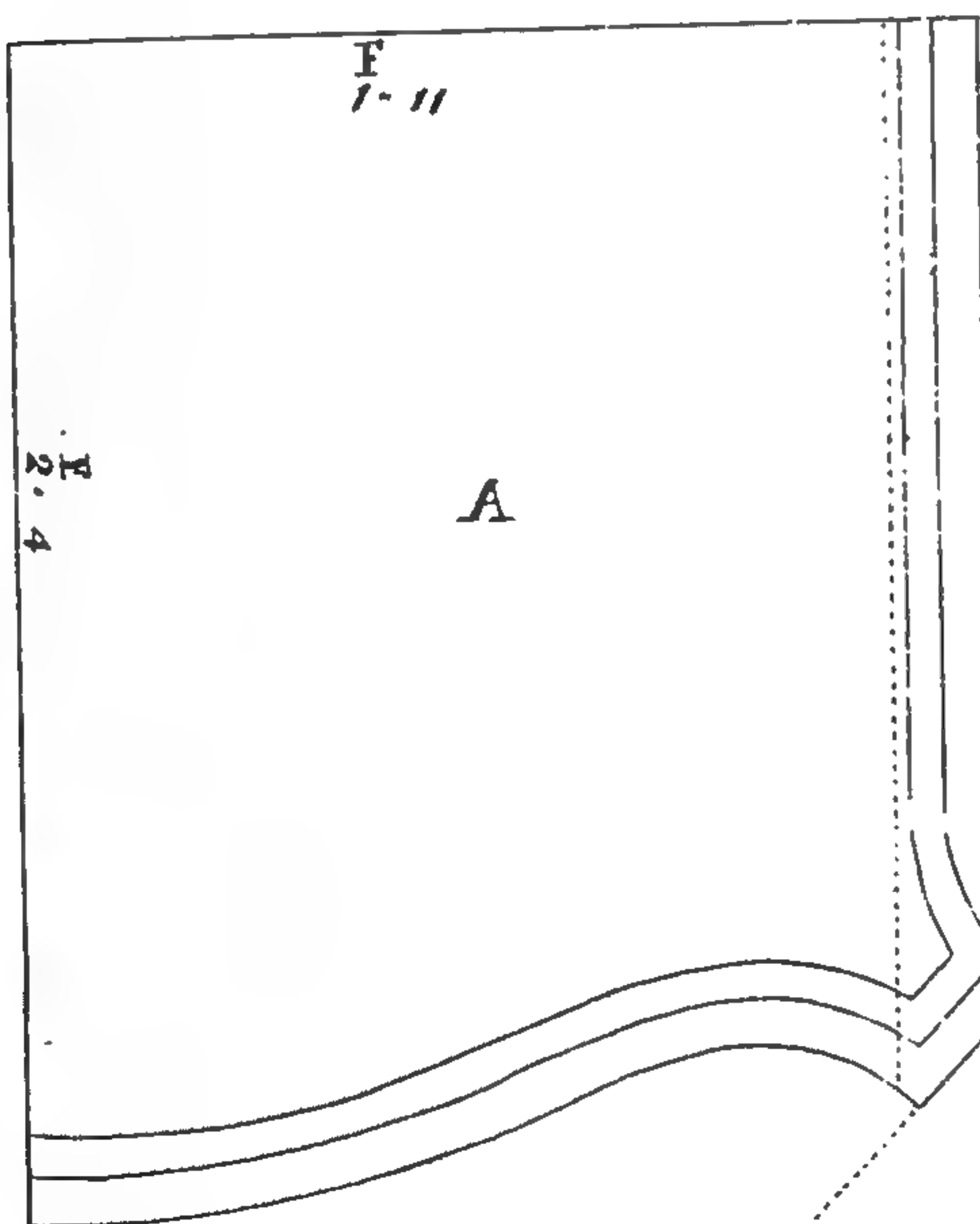
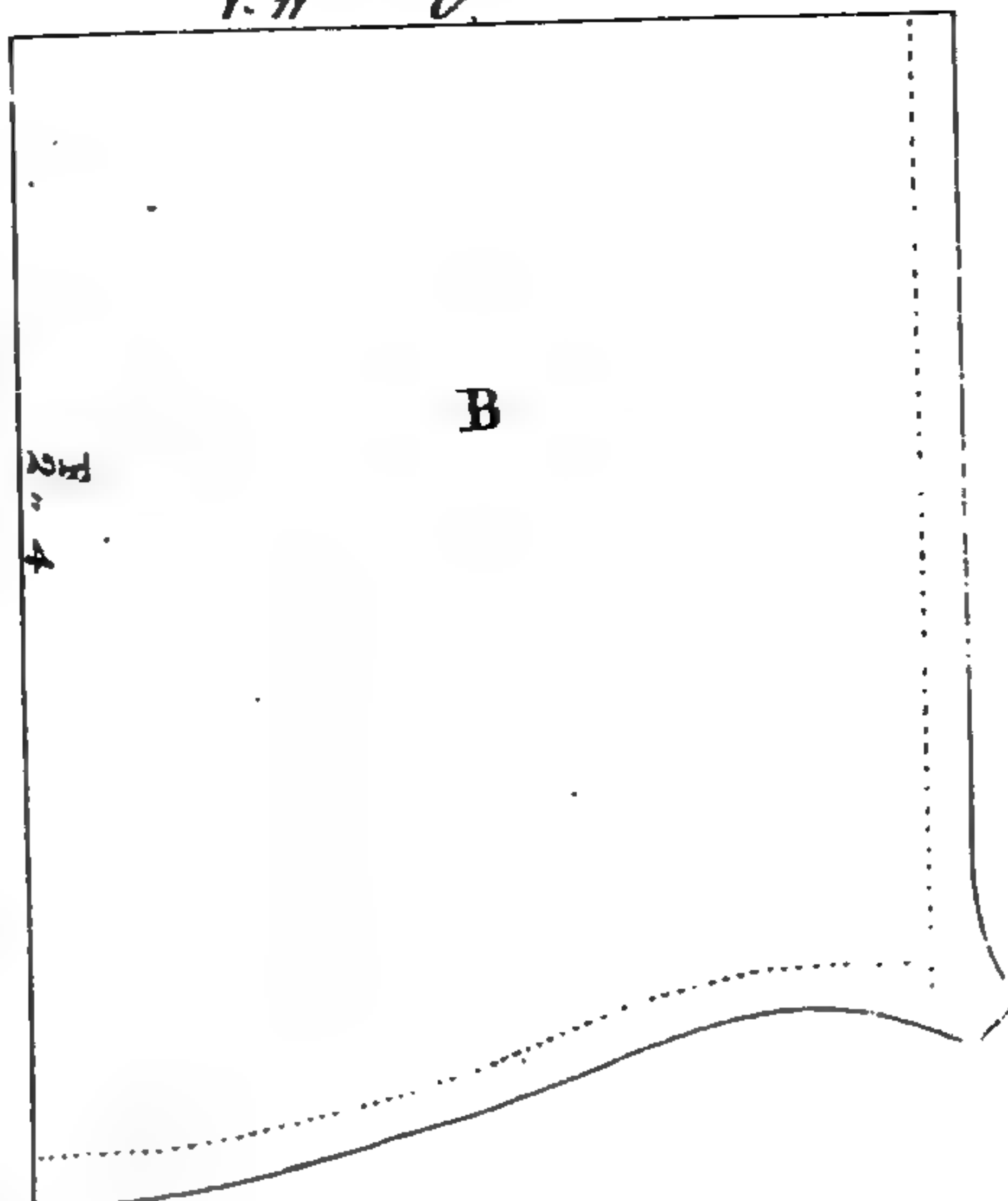
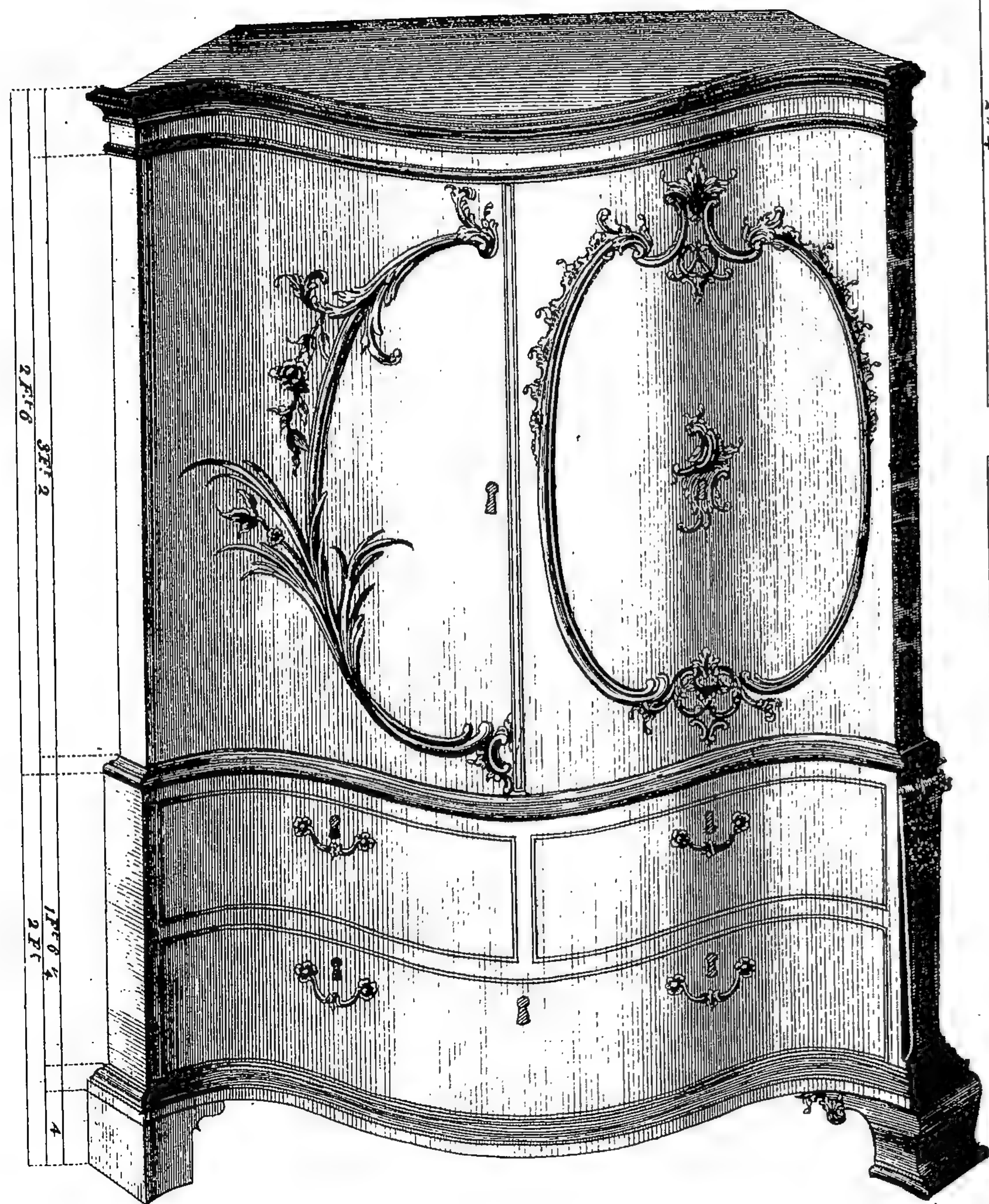


# Cloaths Press.



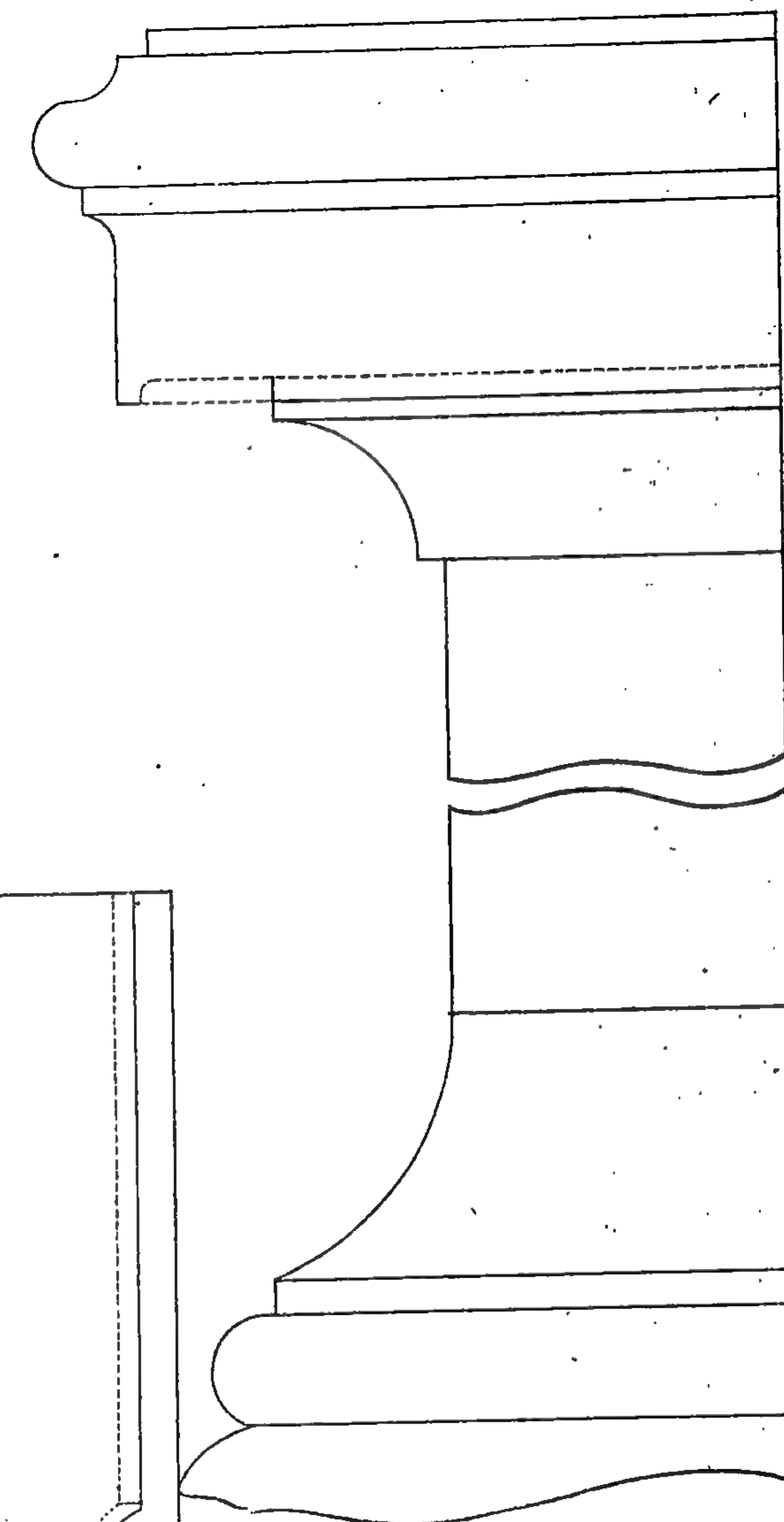
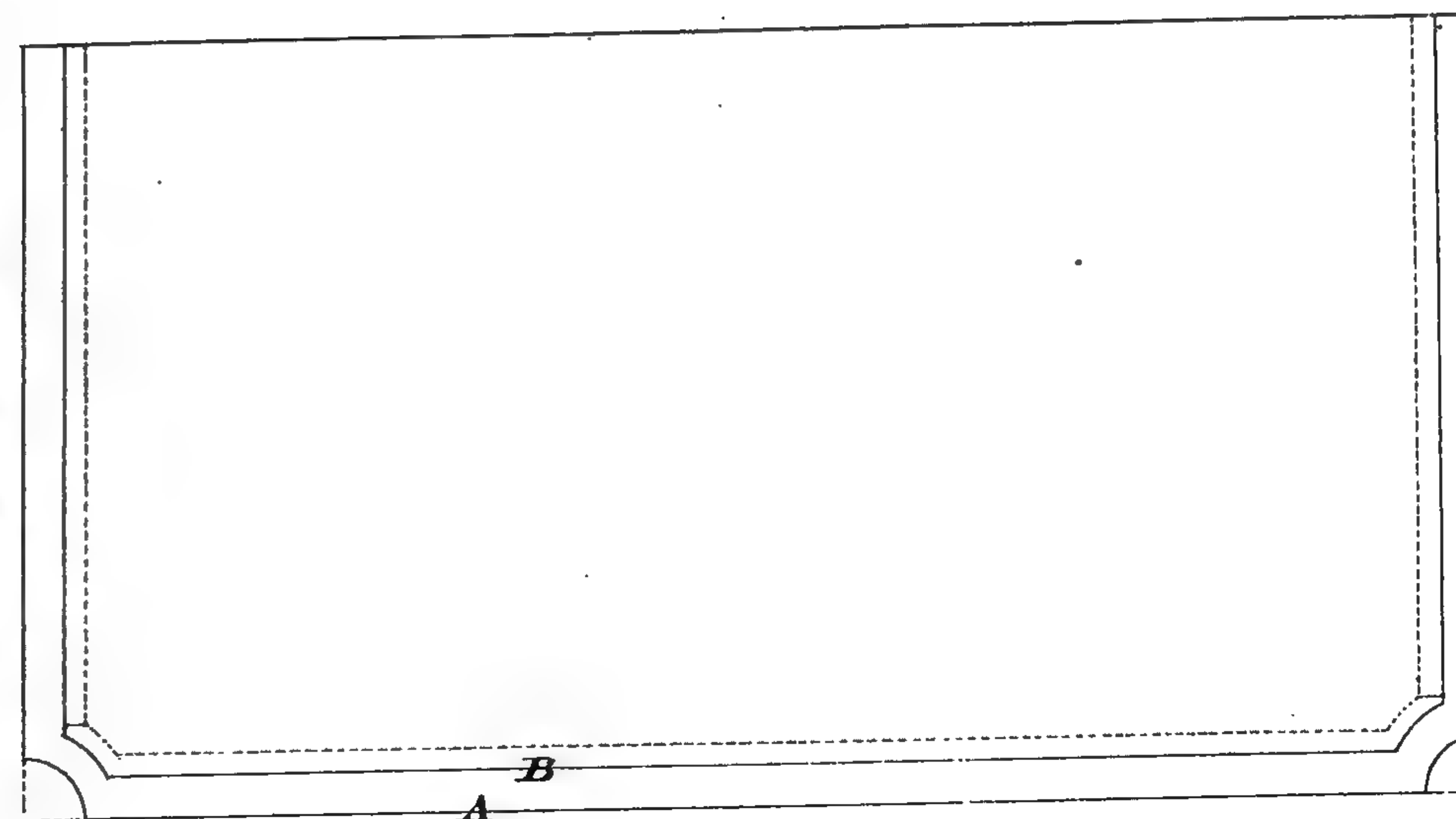
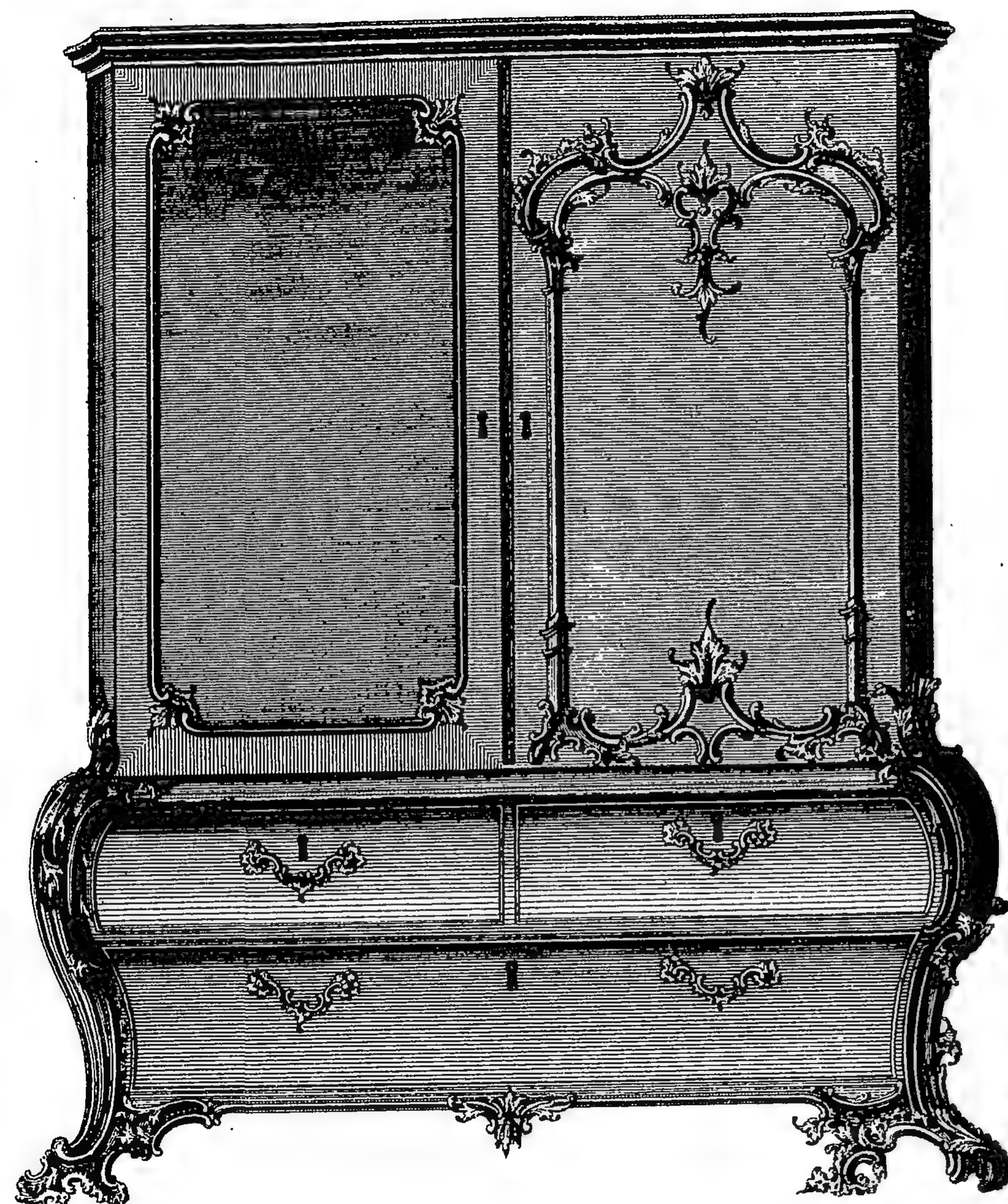


Commode Cloths Dress



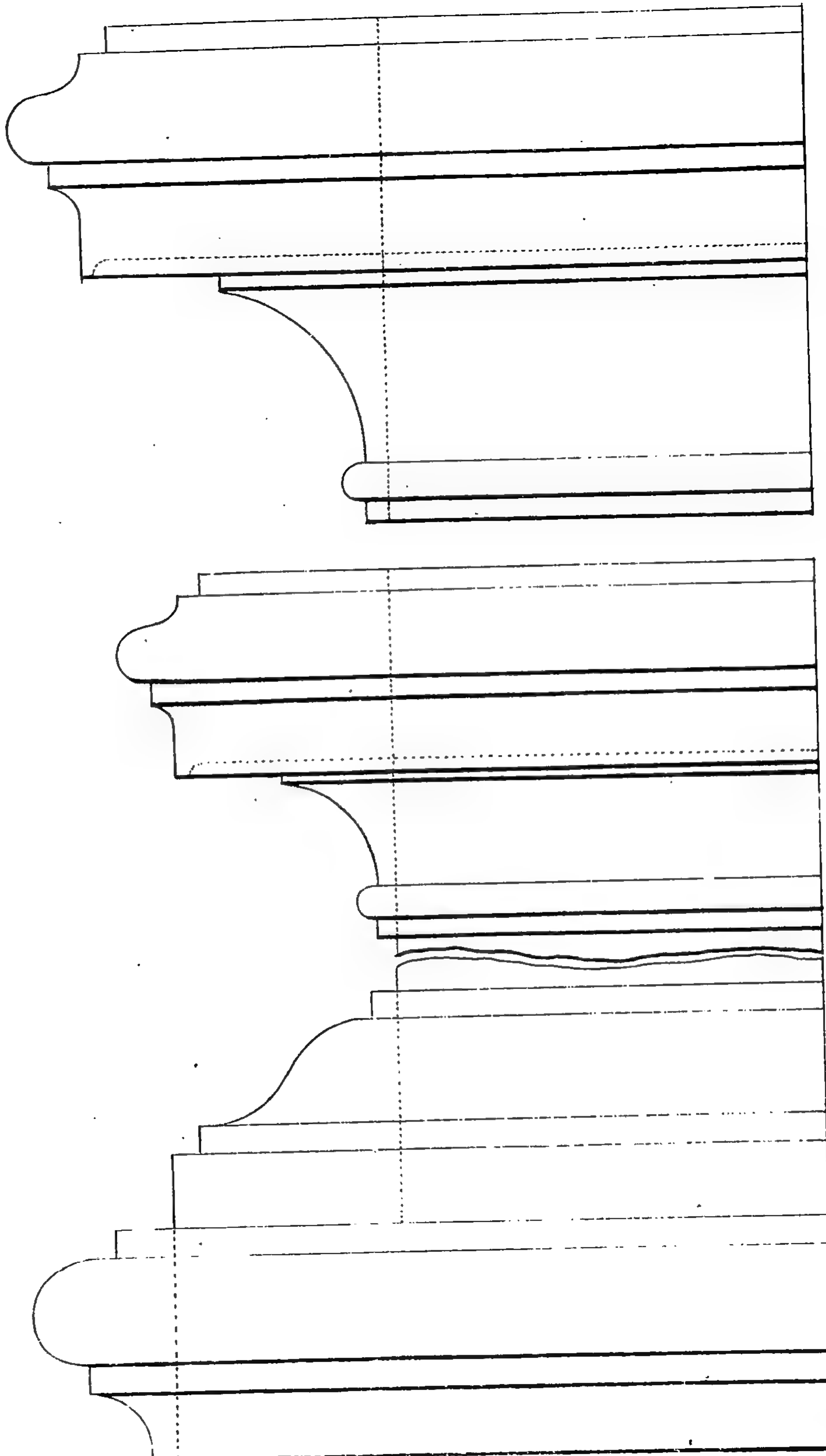
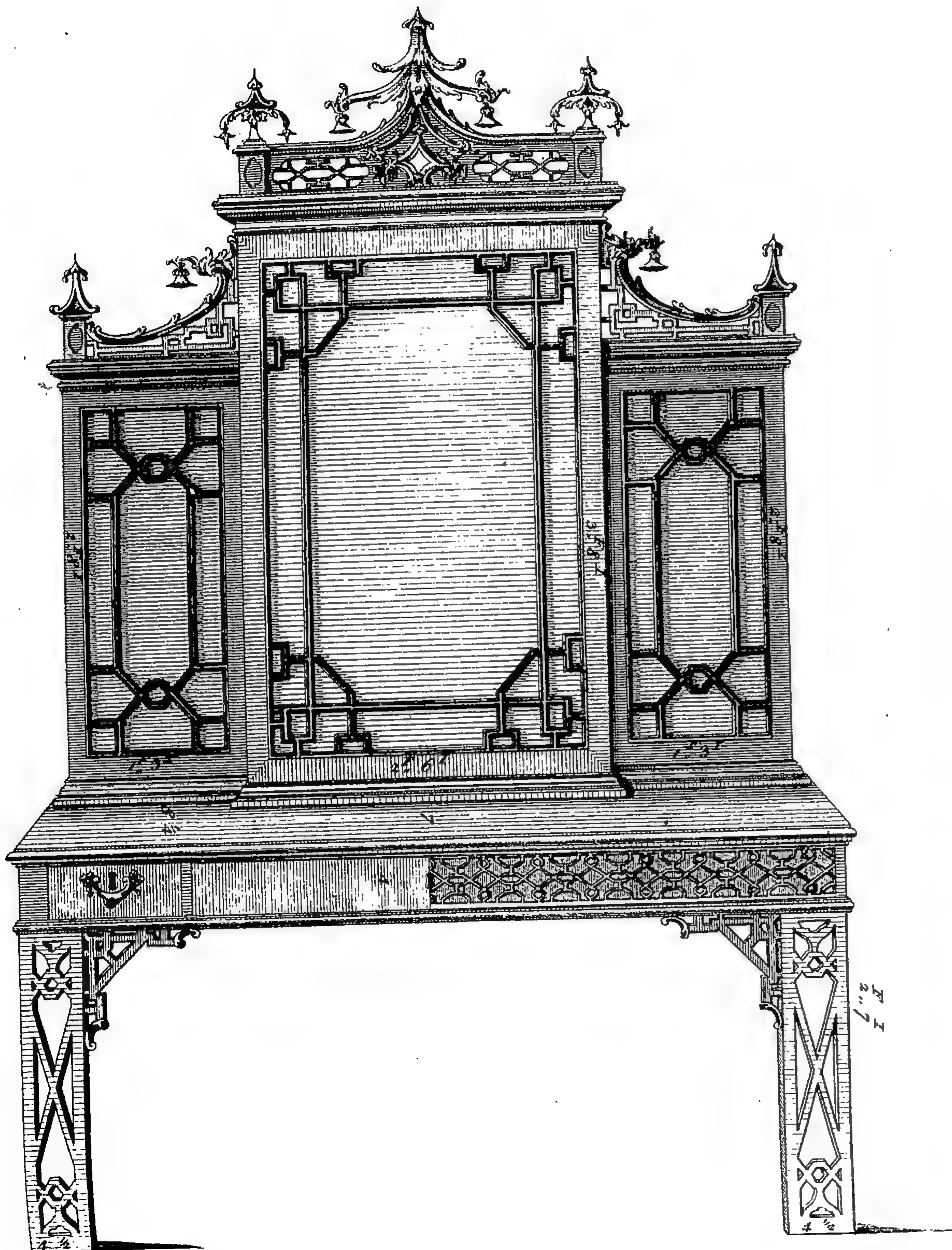


*Commode Cloths Press.*



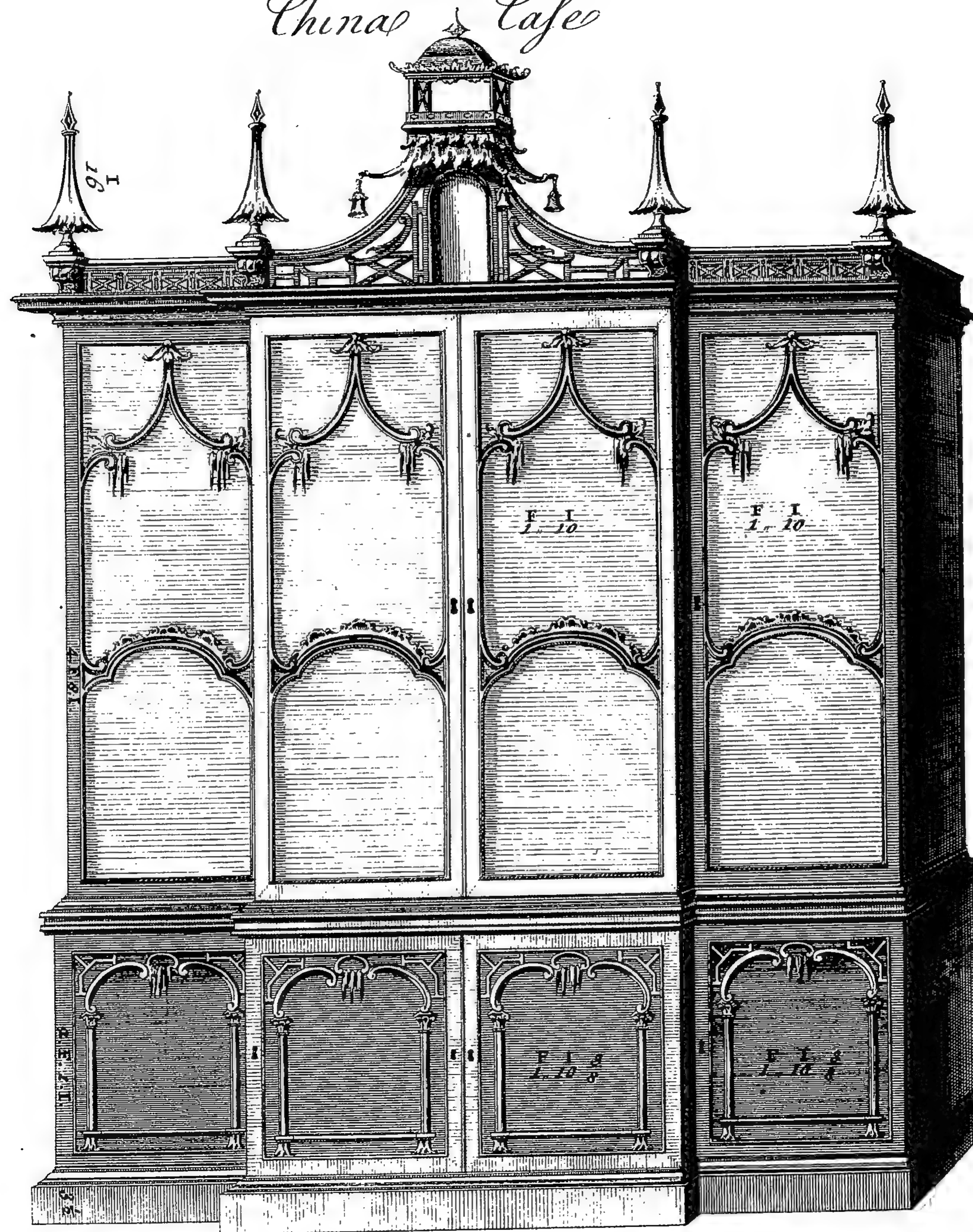


China Case.

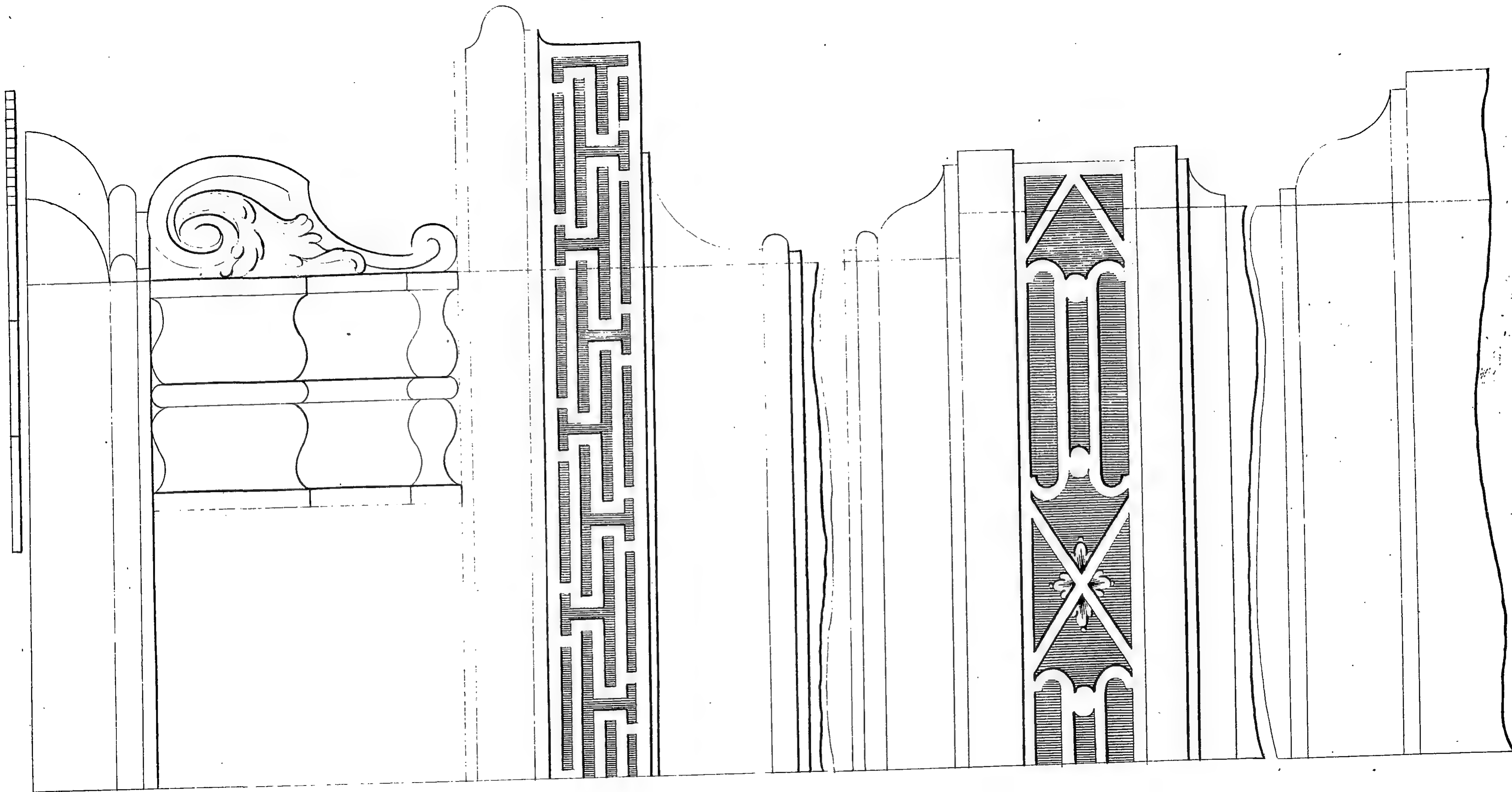




Chinae Case

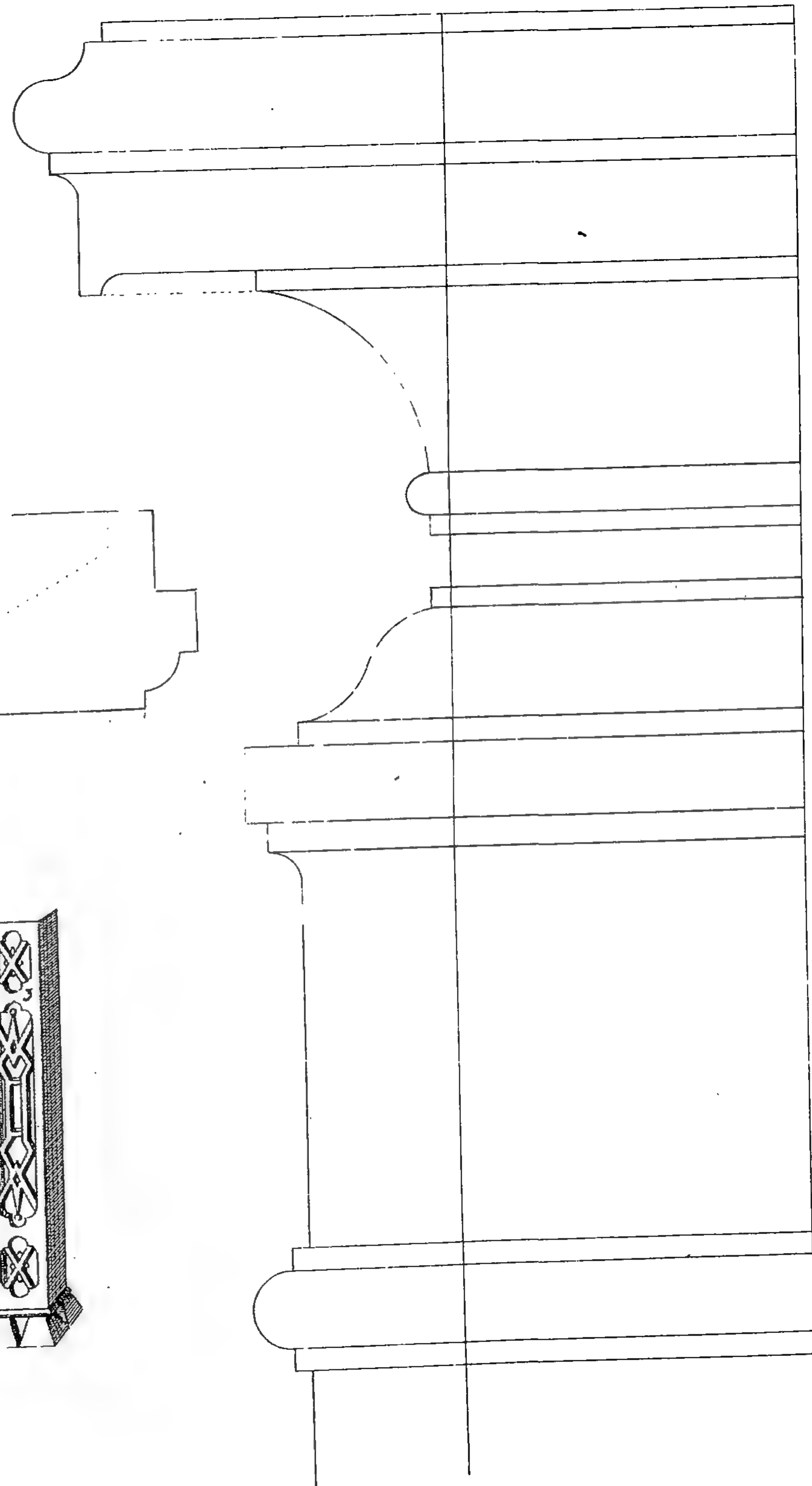
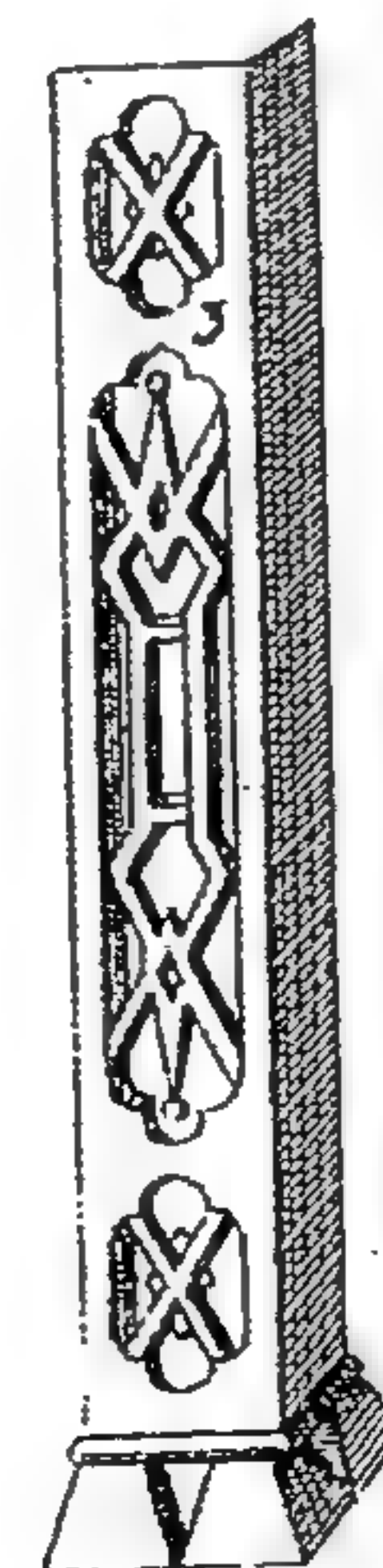
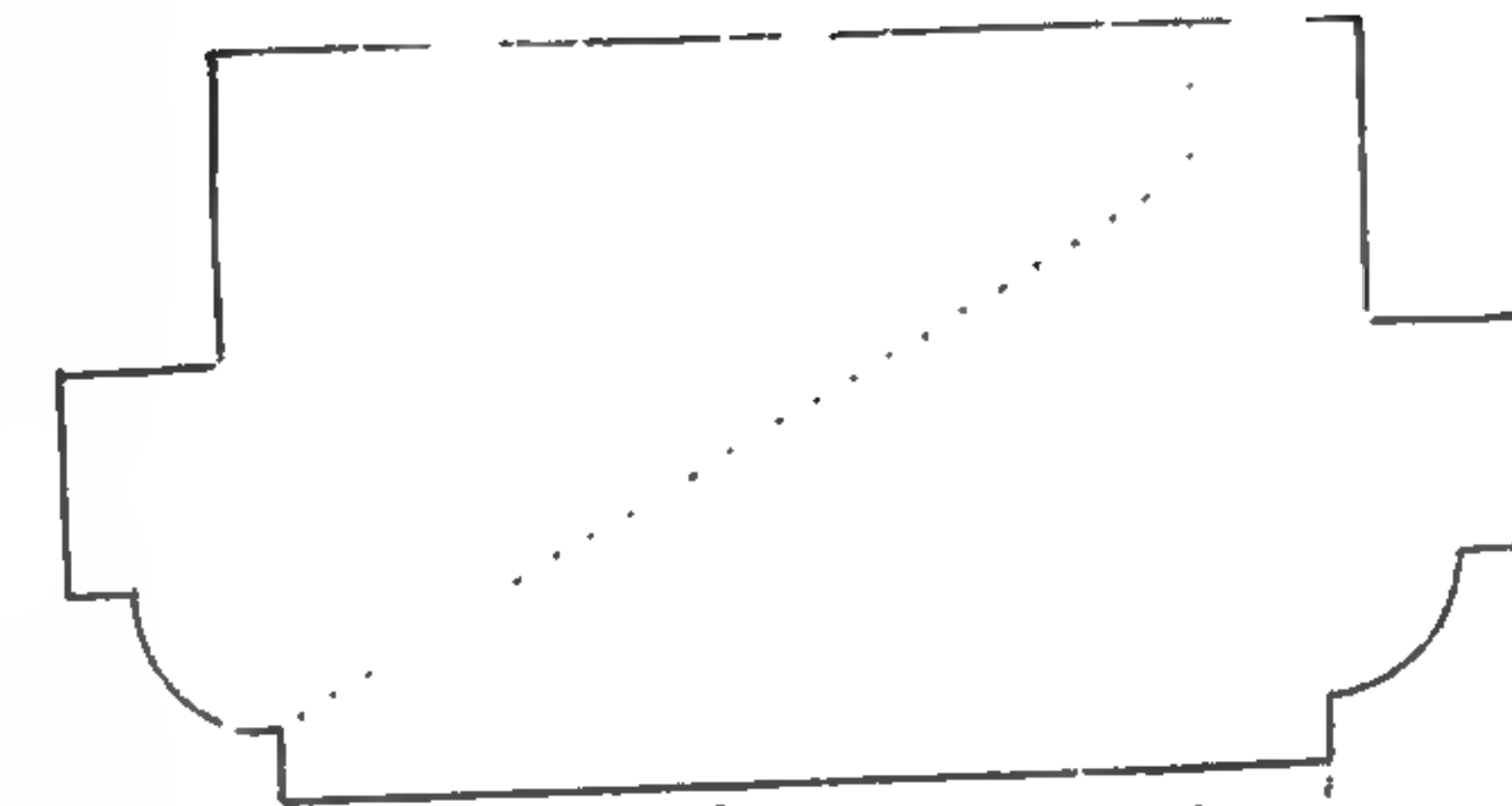
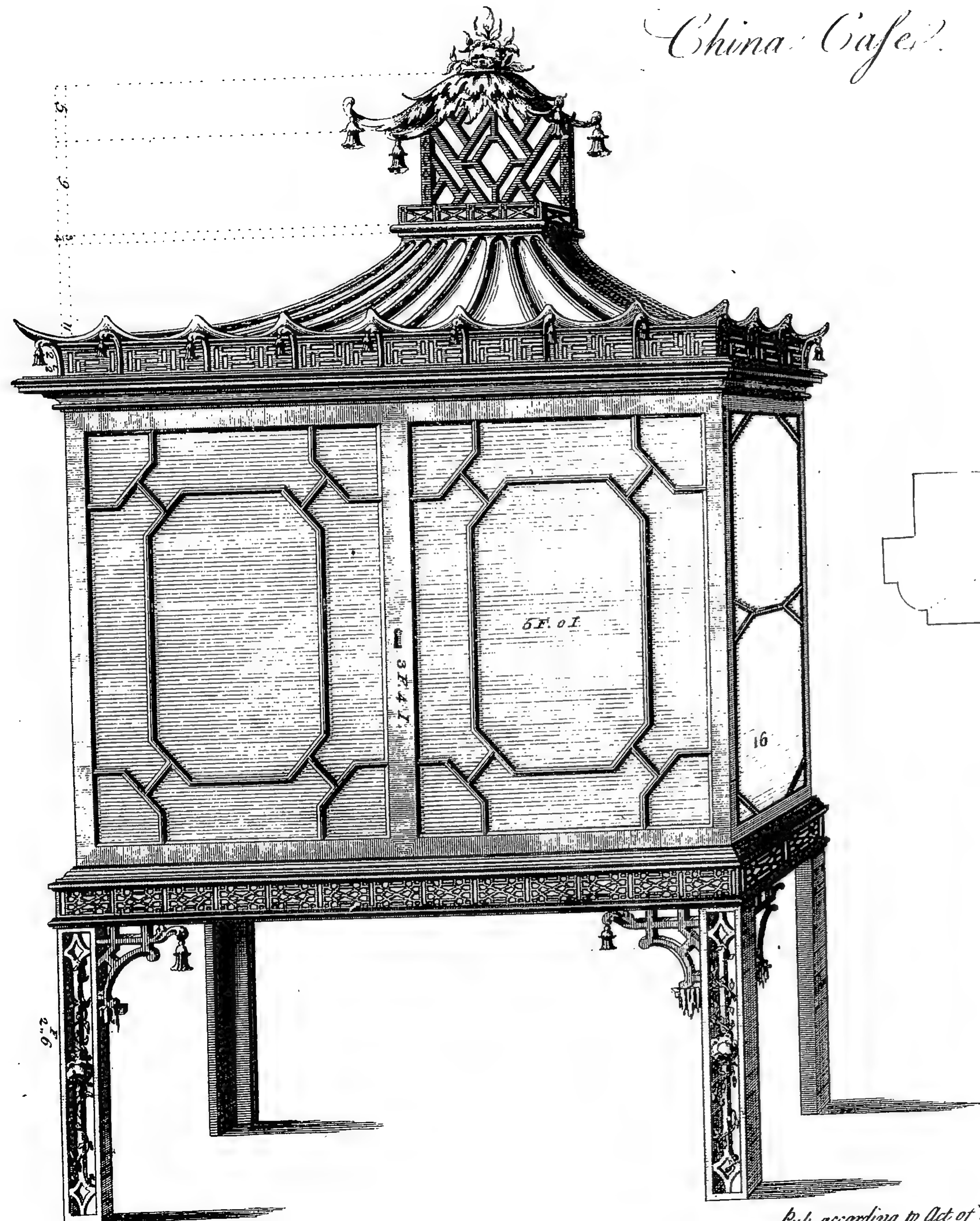






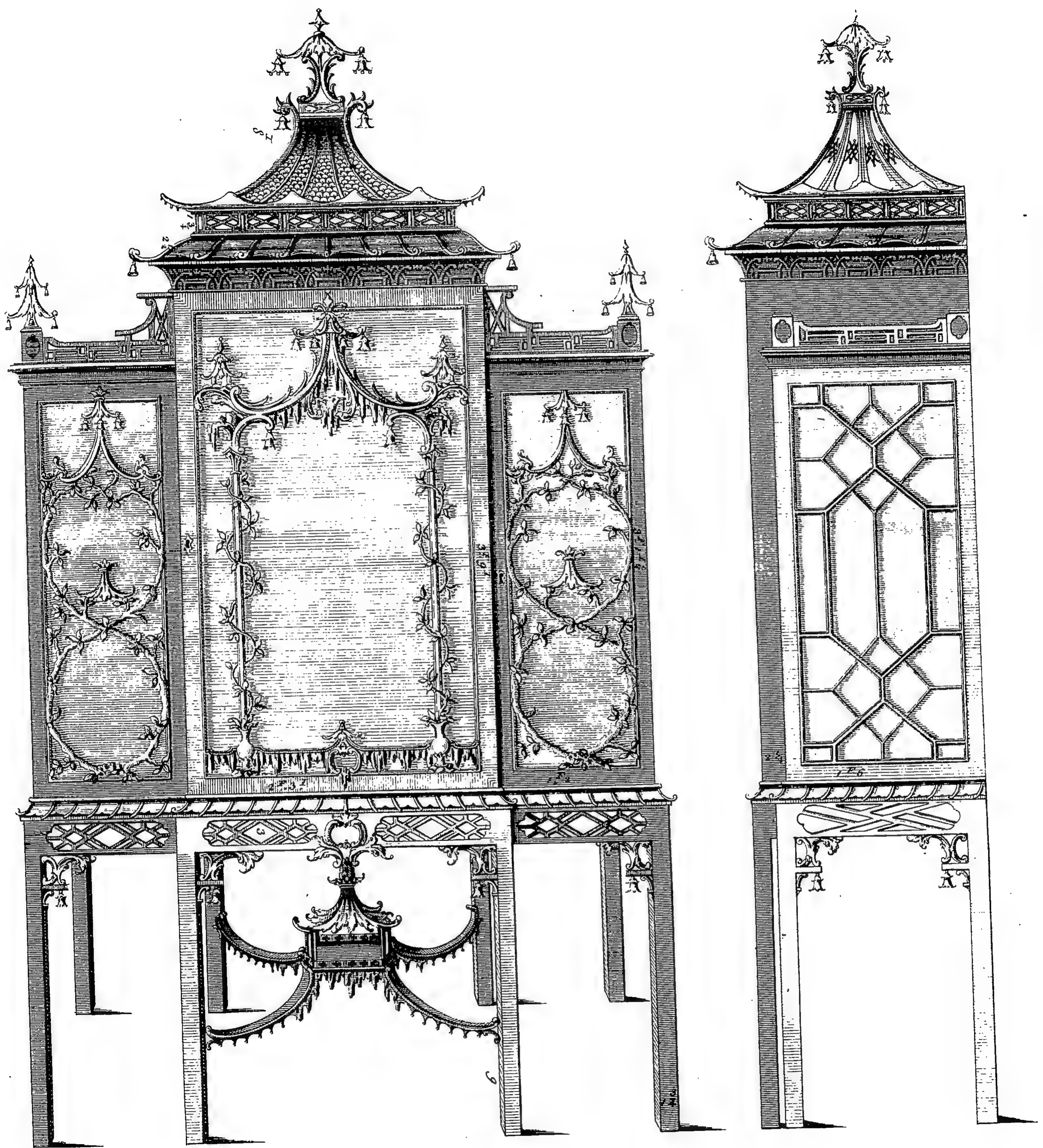


China Case?

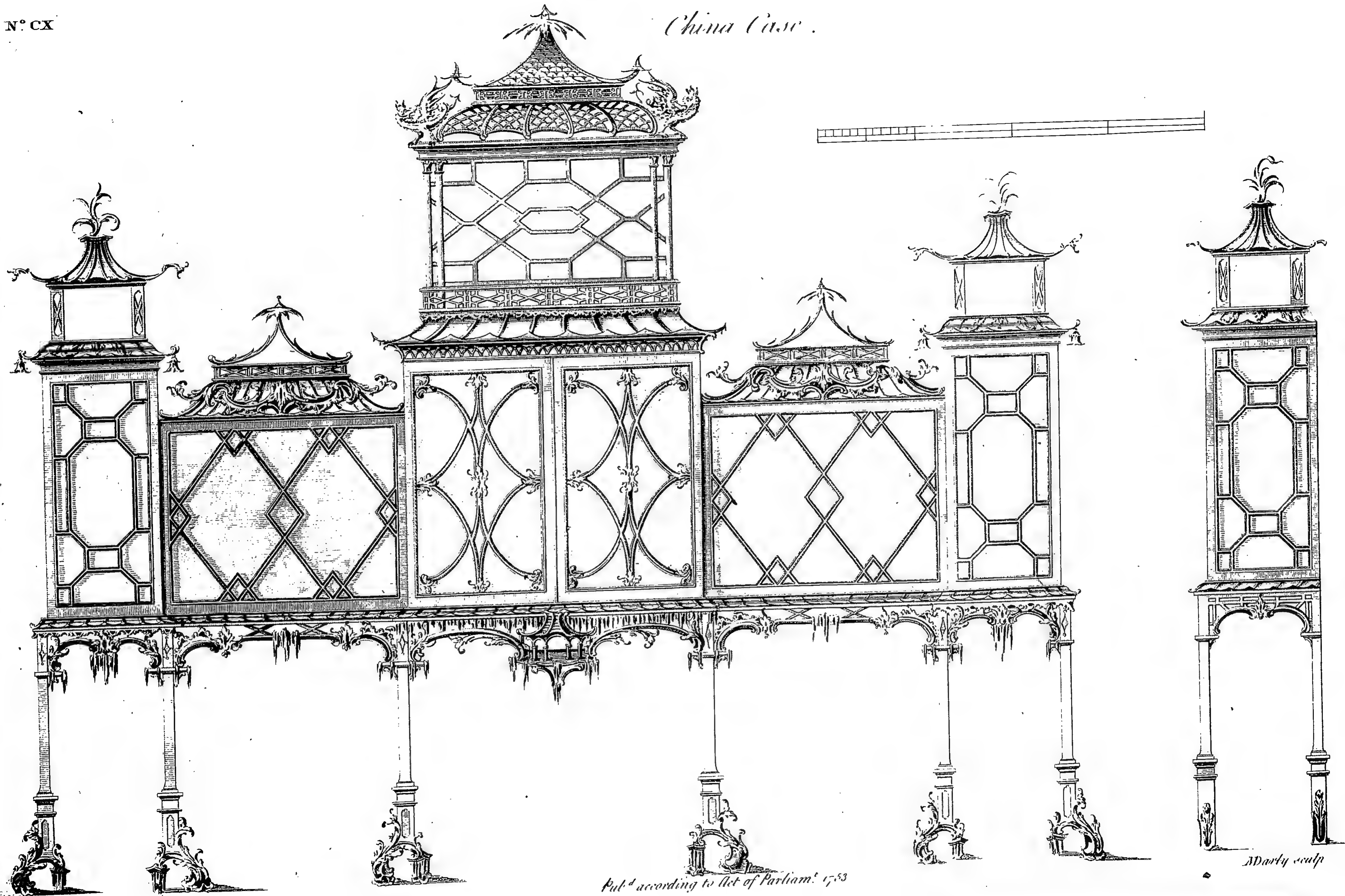




*China Case.*







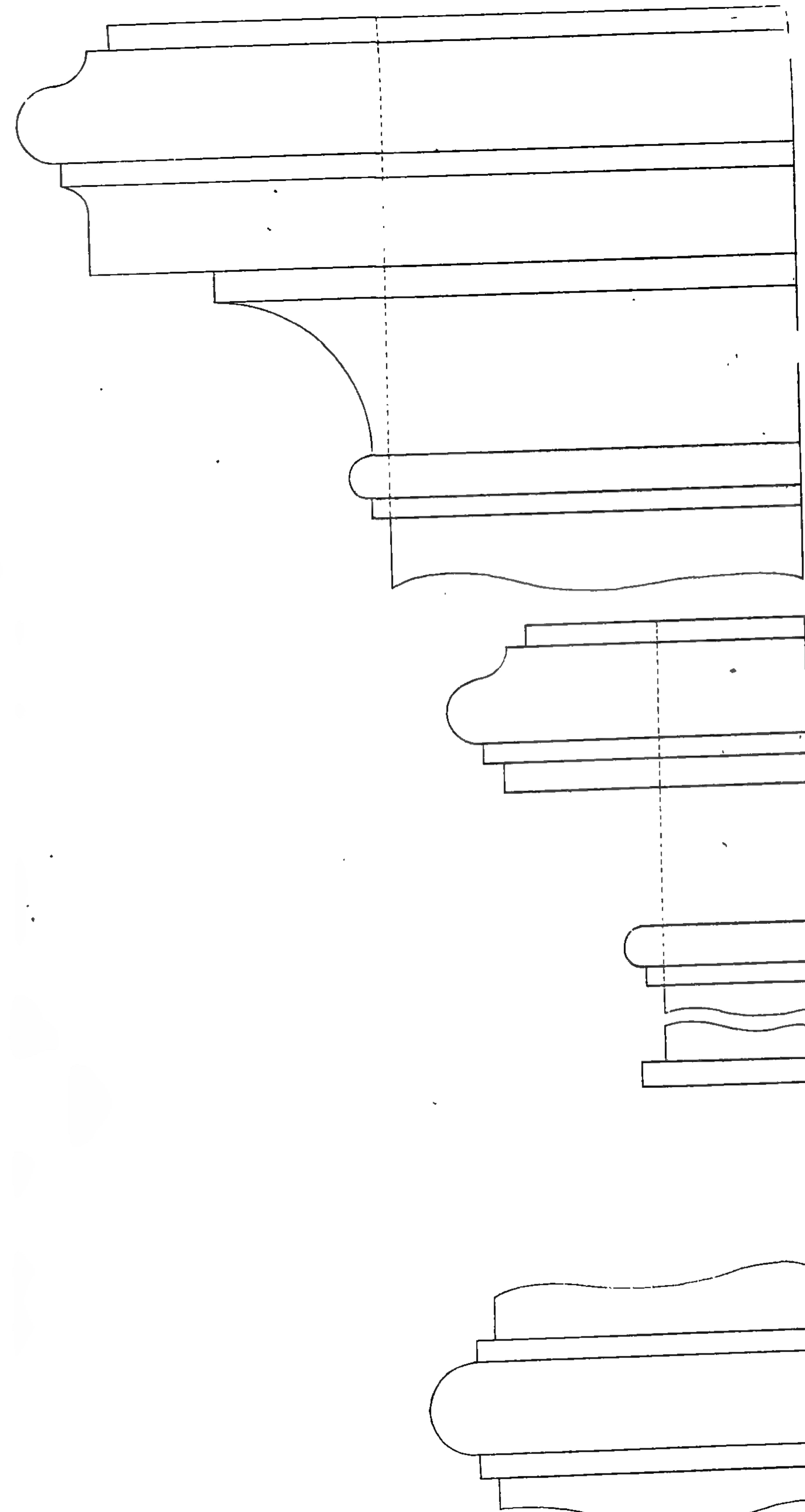
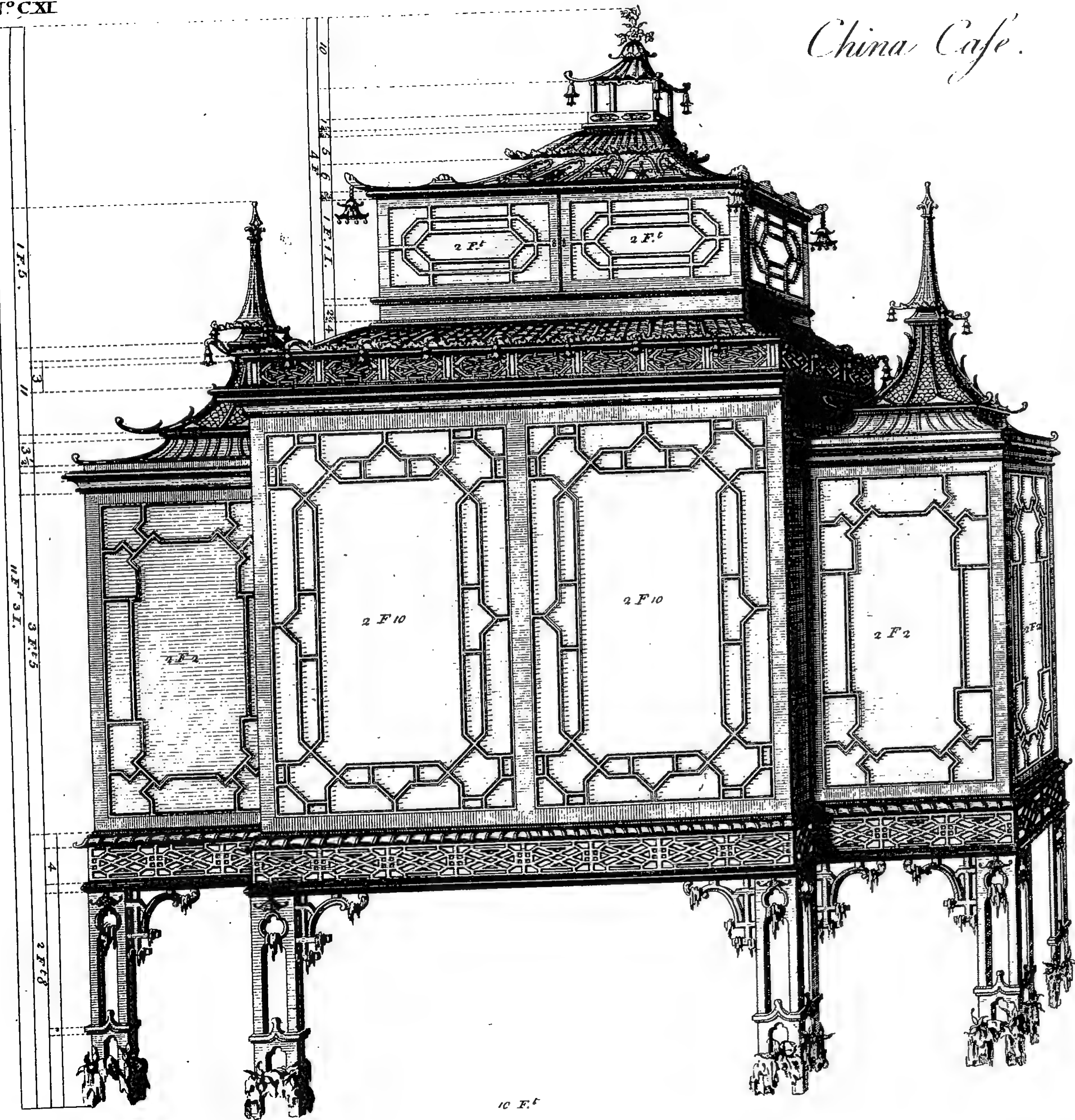
Pub<sup>d</sup> according to Act of Parliam<sup>t</sup> 1753

ADarby sculp

T Chippendale inv et del



*China Cafe.*

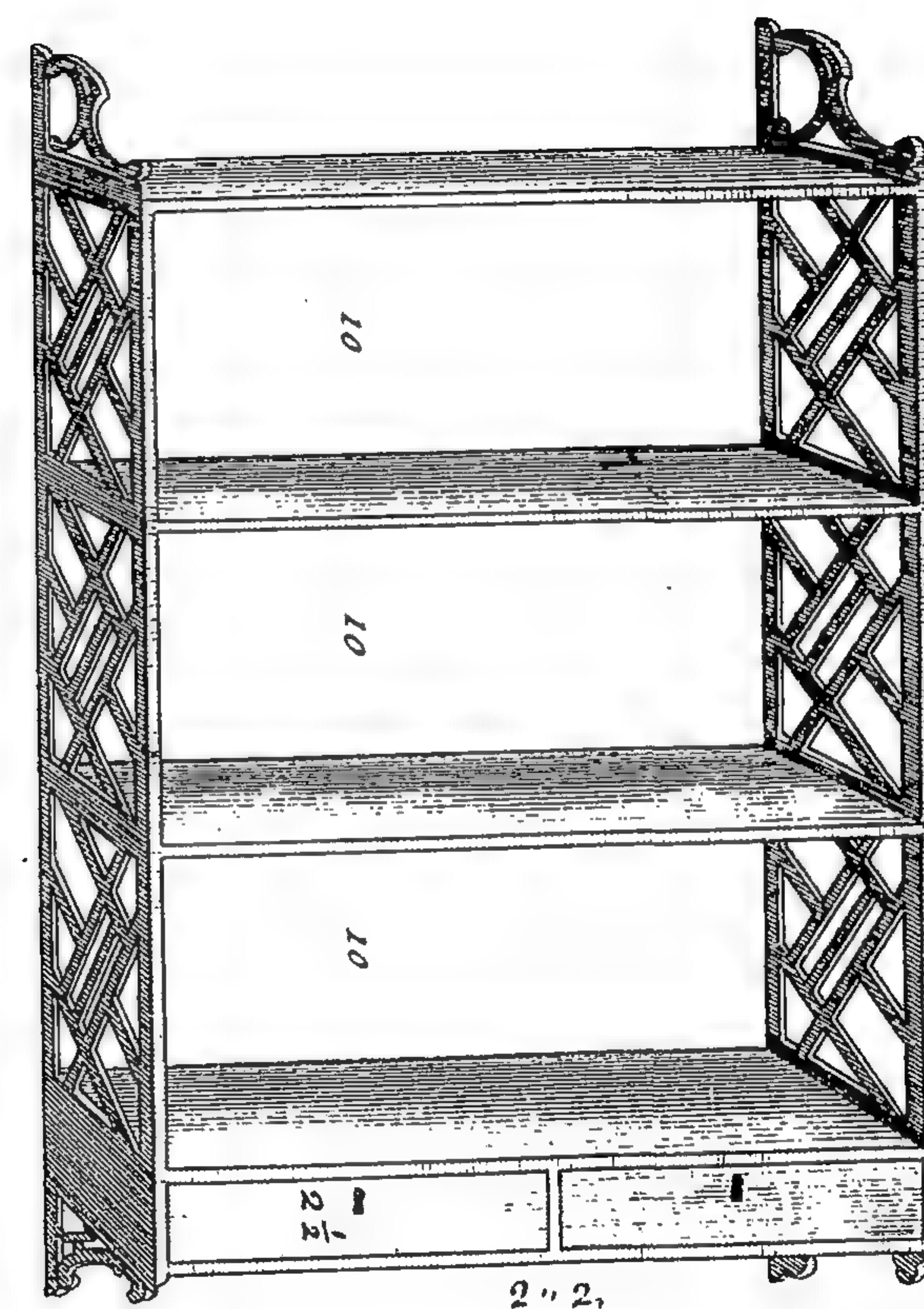
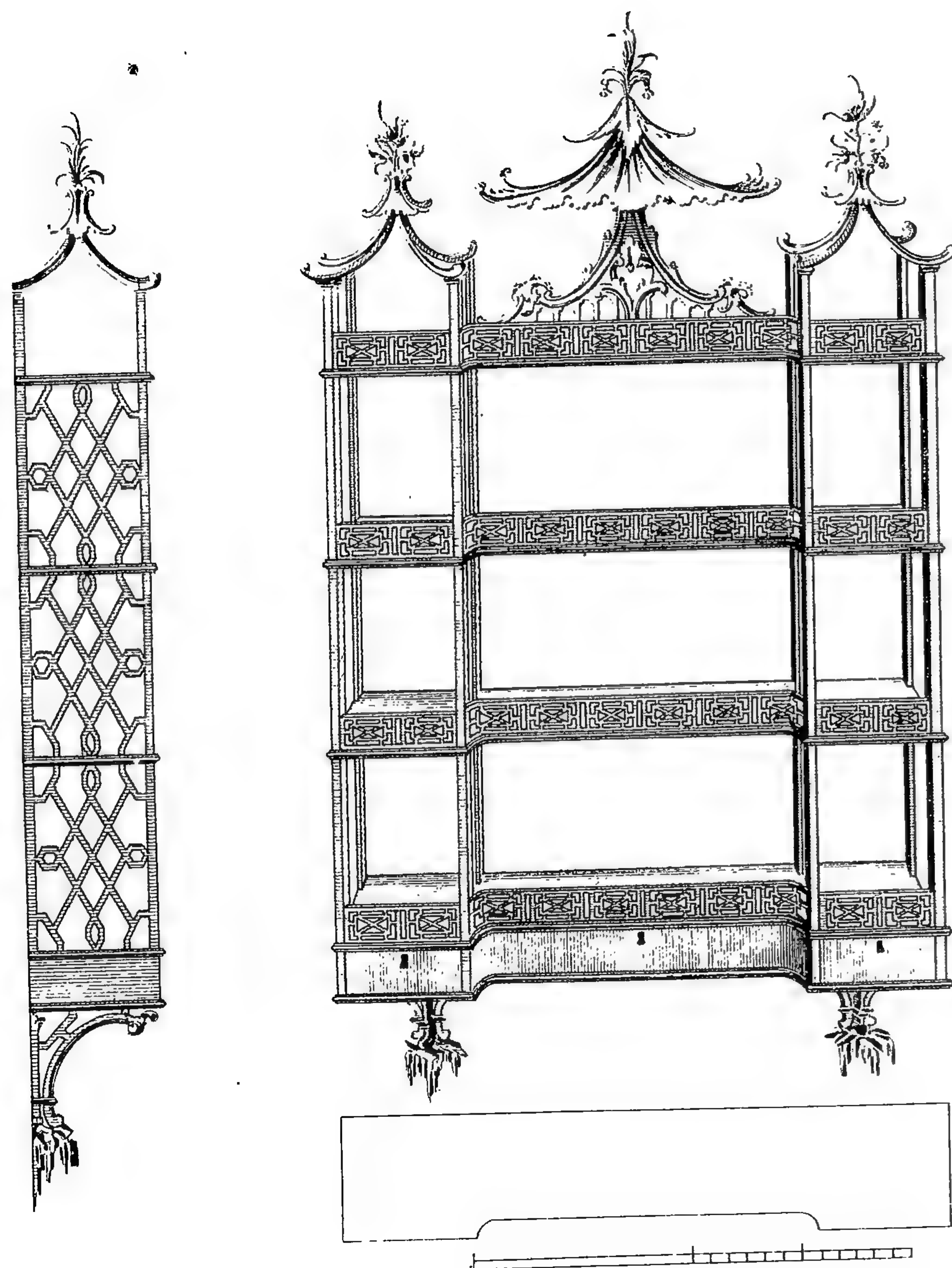


*J.S. Müller sculp.*

*Pub. according to Act of Parliam. 1753.*

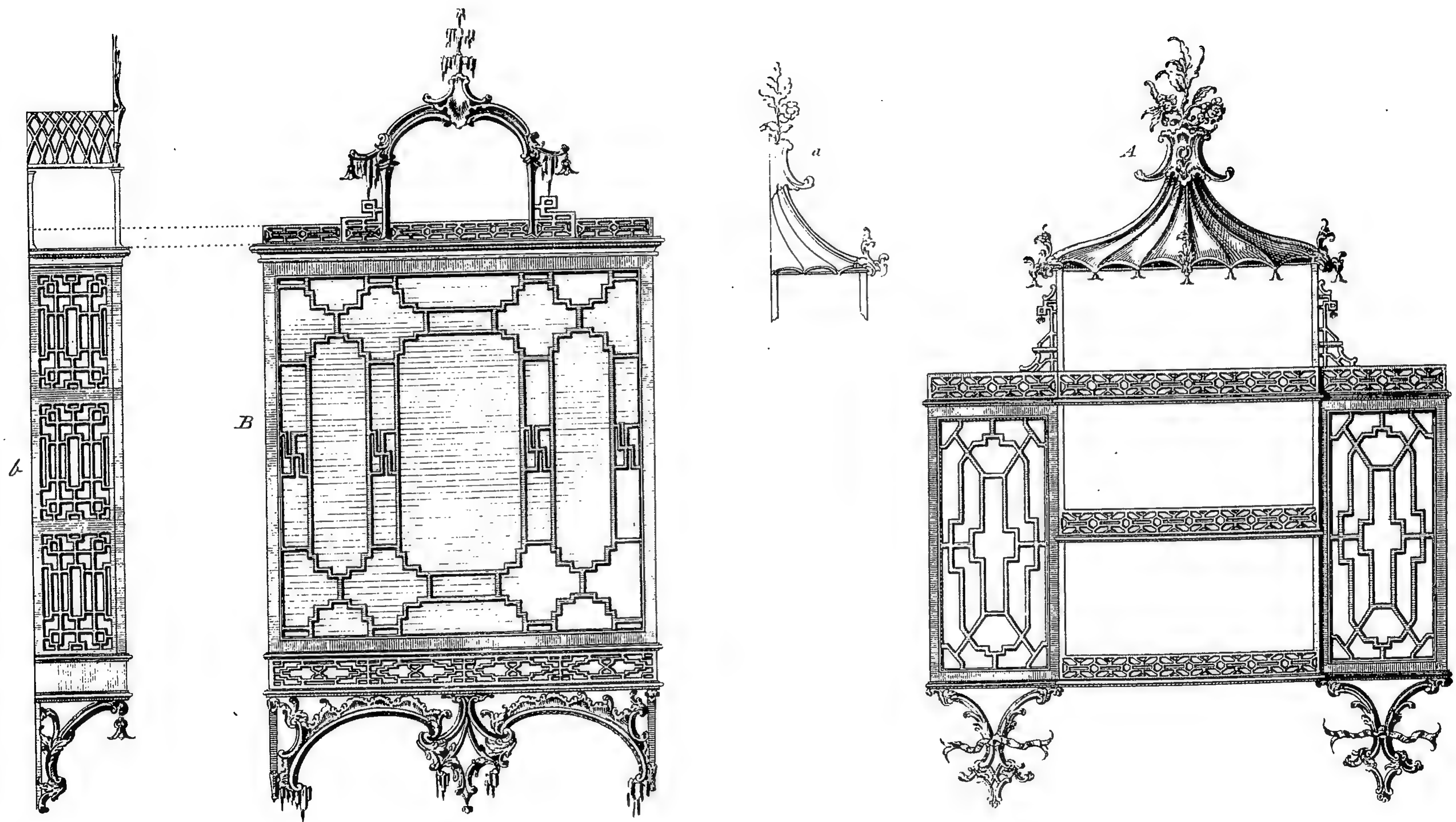


# Hanging Shelves



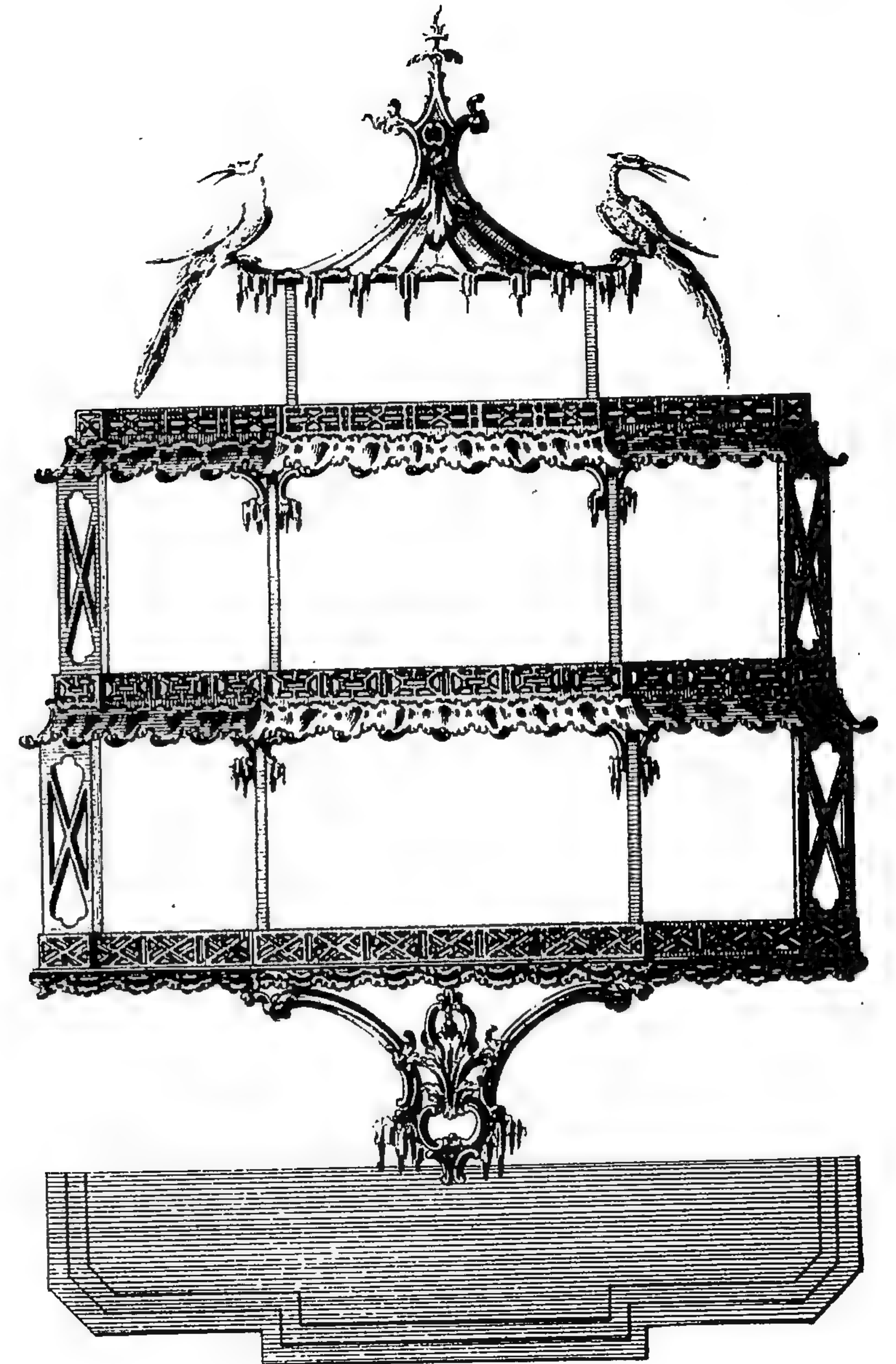
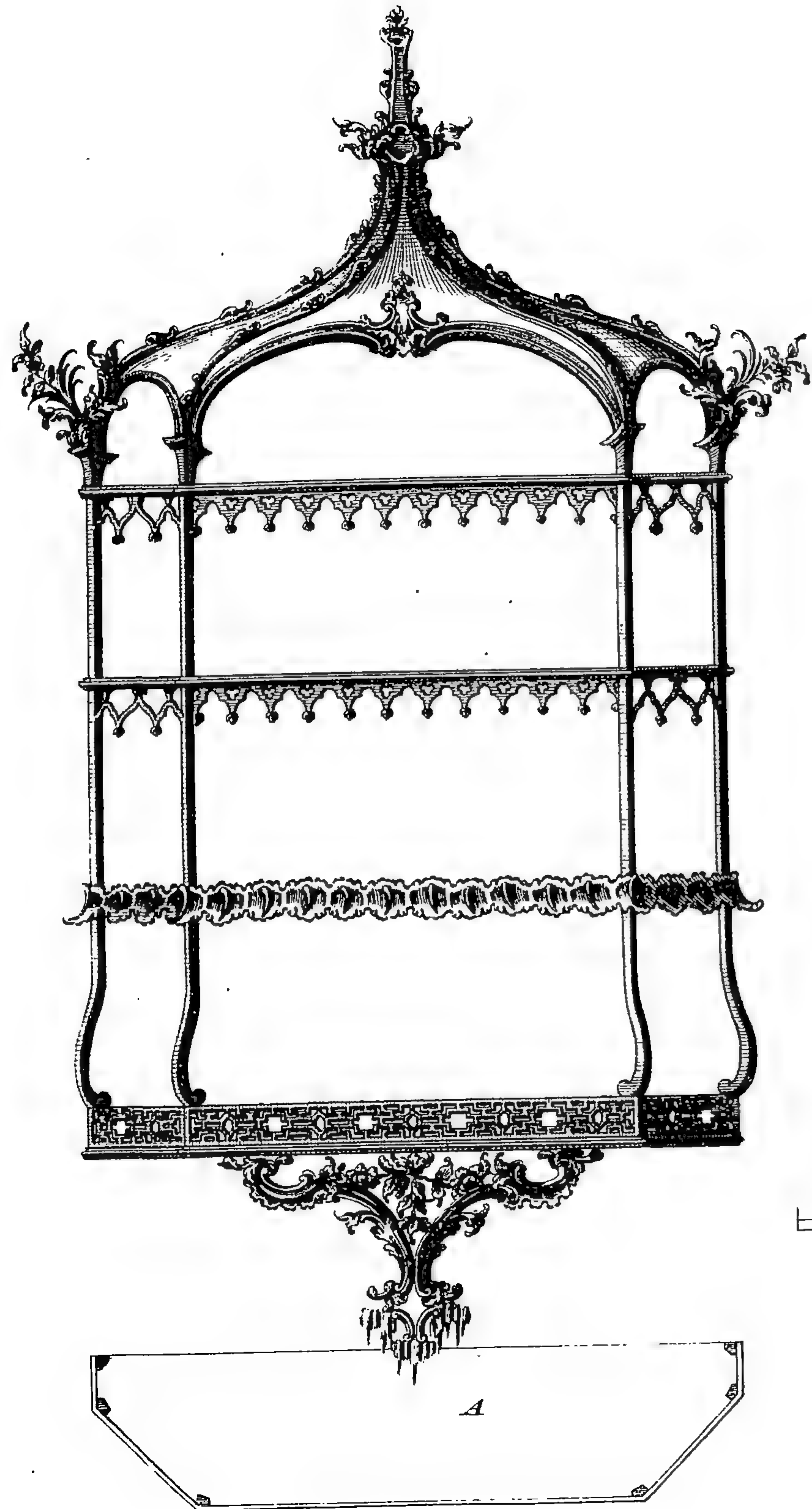


*Hanging Shelves.*



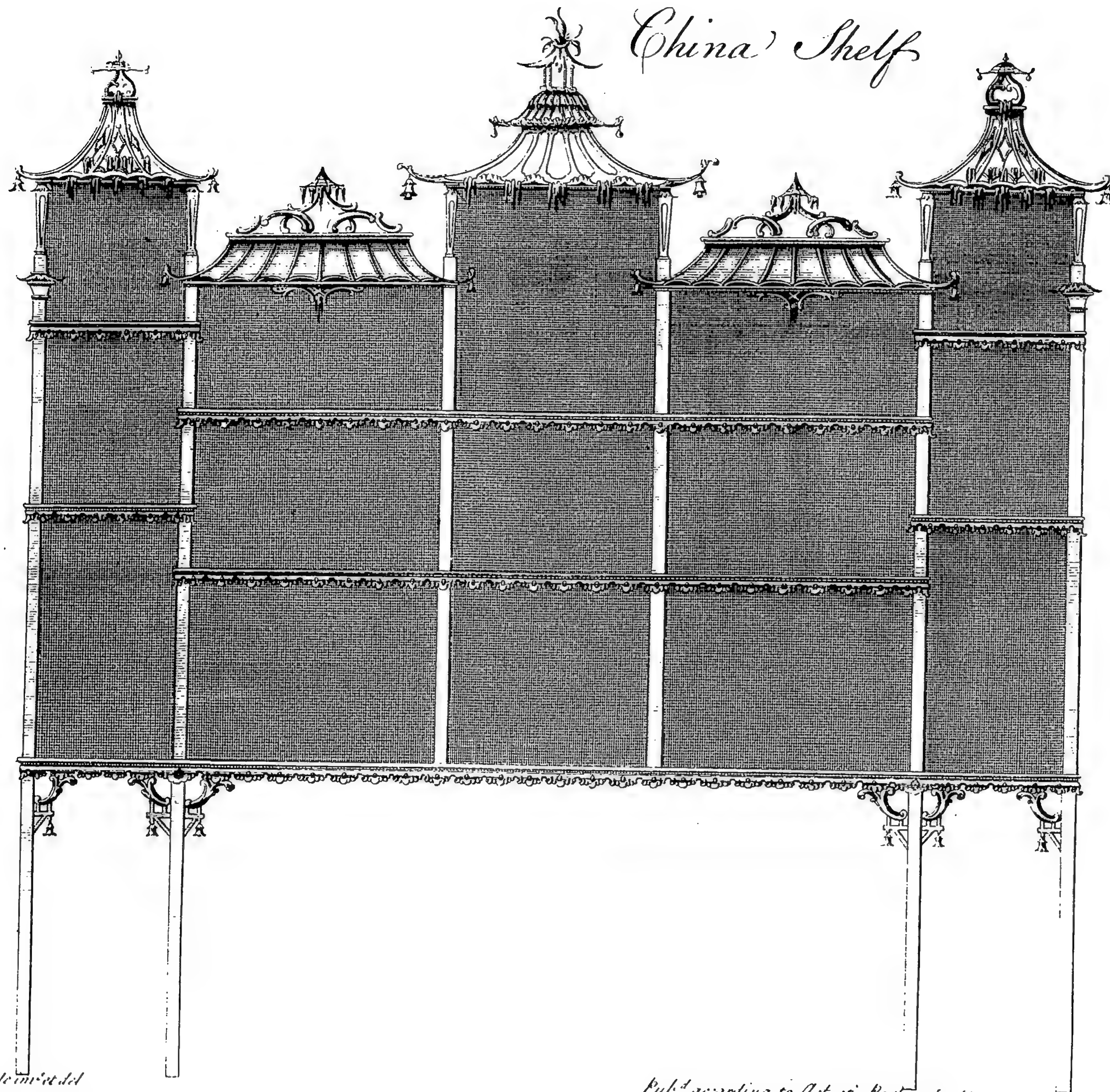


*Hanging Shelves.*



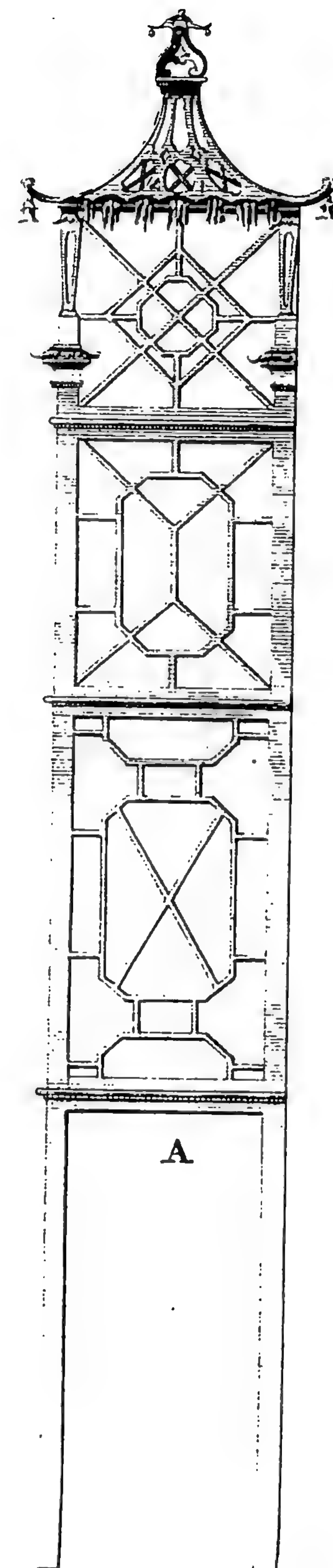


# China' Shelf



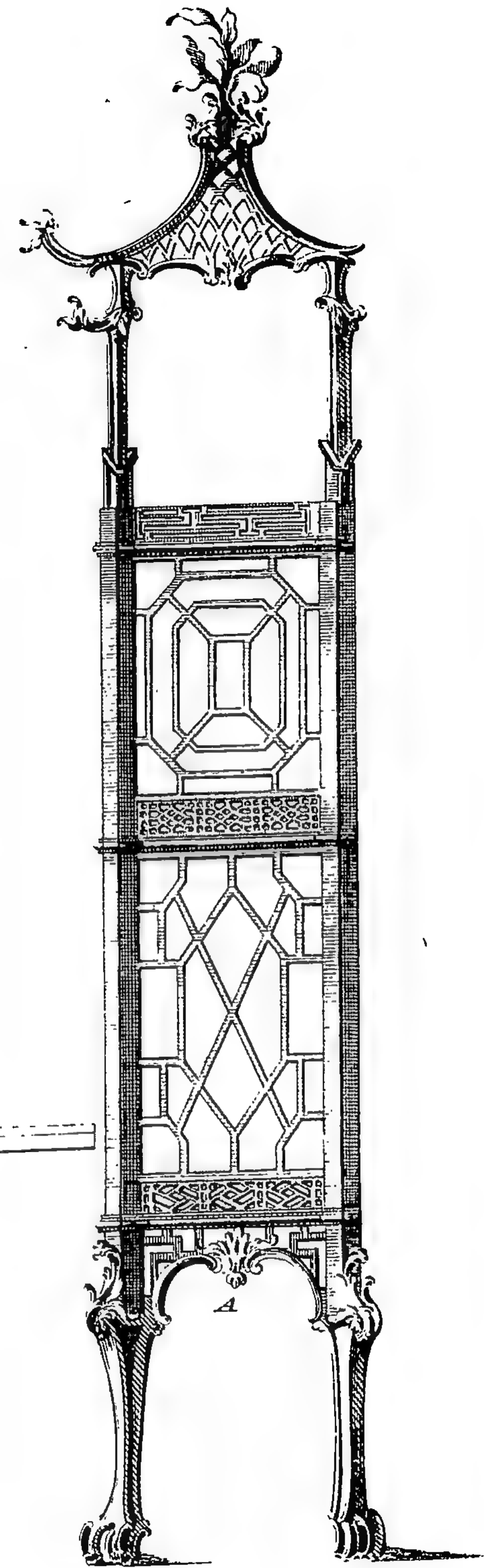
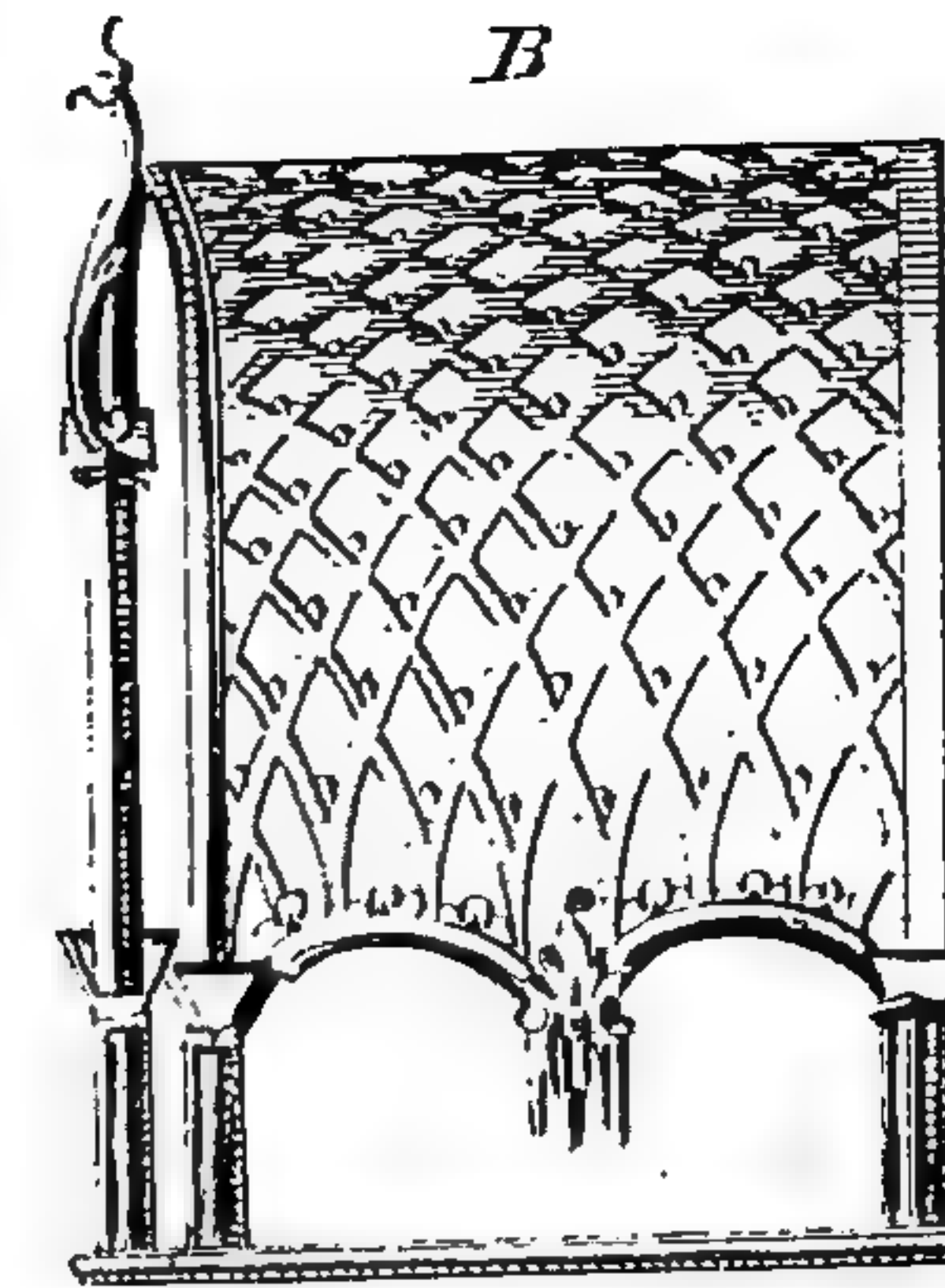
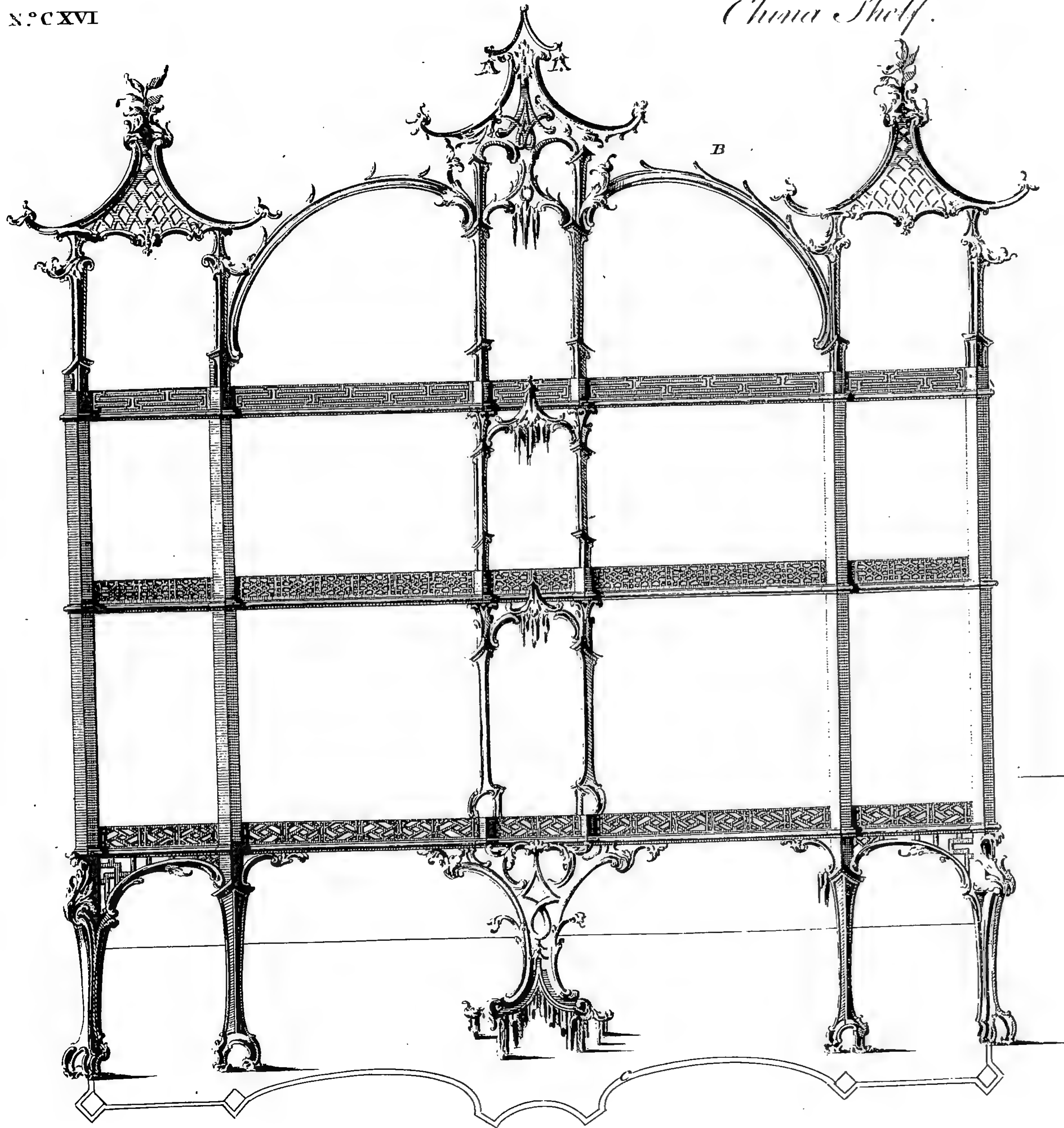
*T. Chippendale inv. et del.*

*Pub.<sup>d</sup> according to Act of Parliament 1753.*

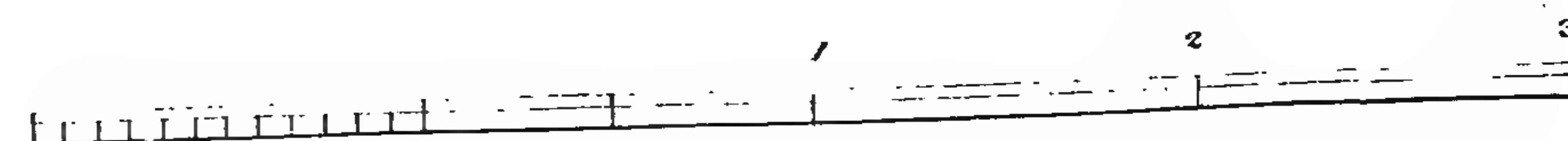
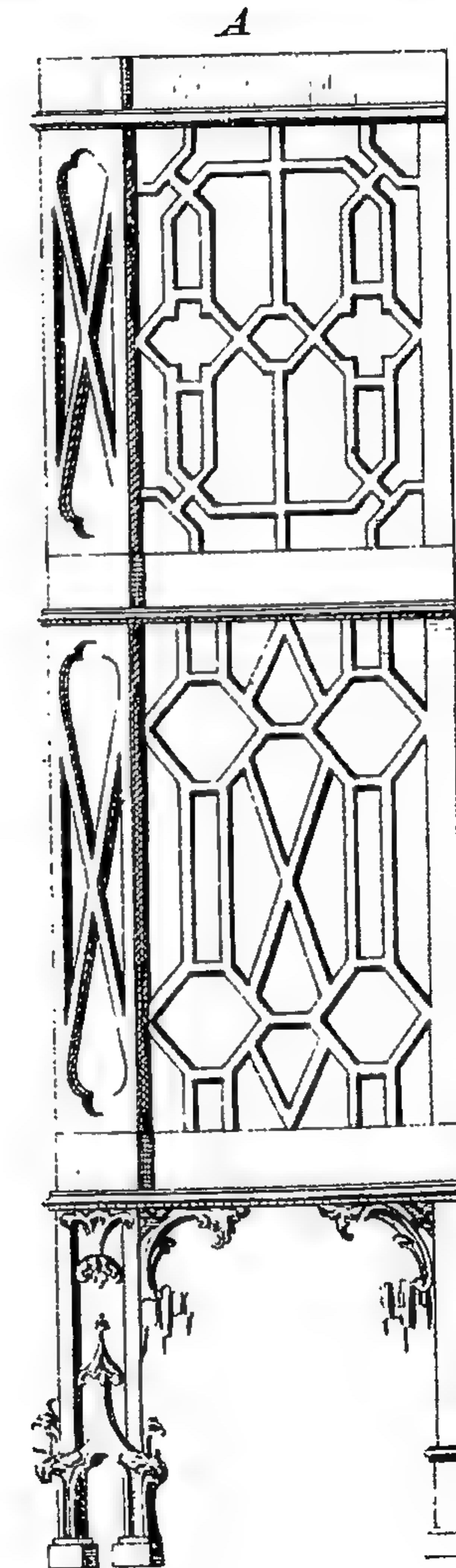
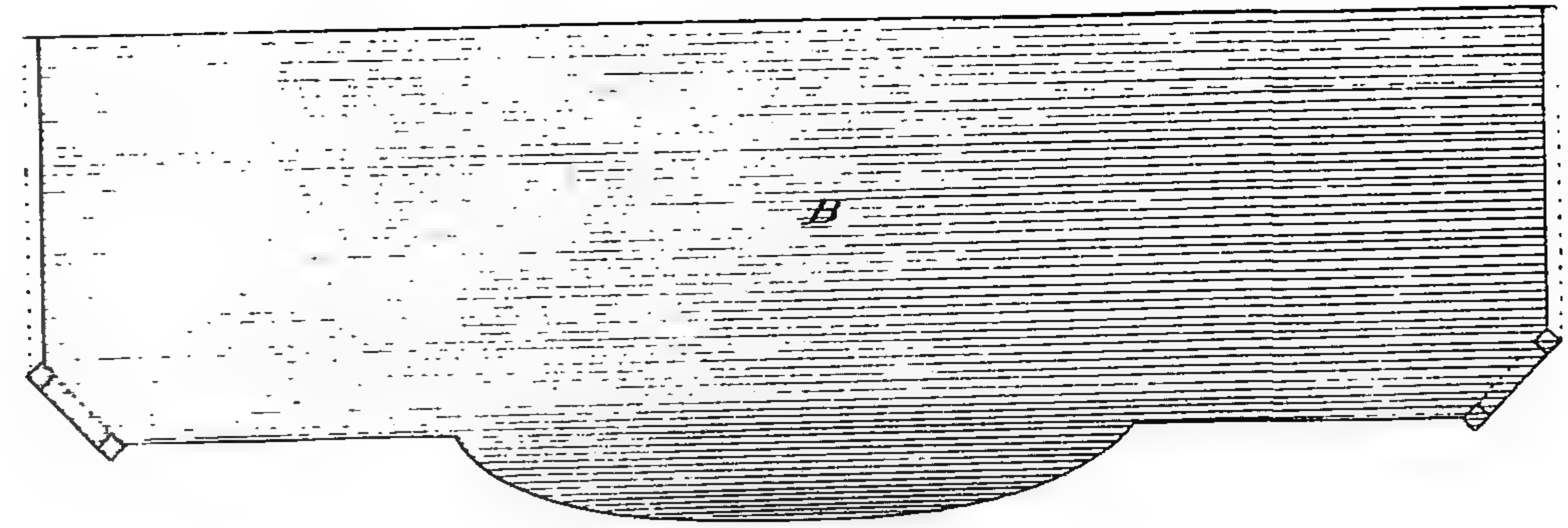
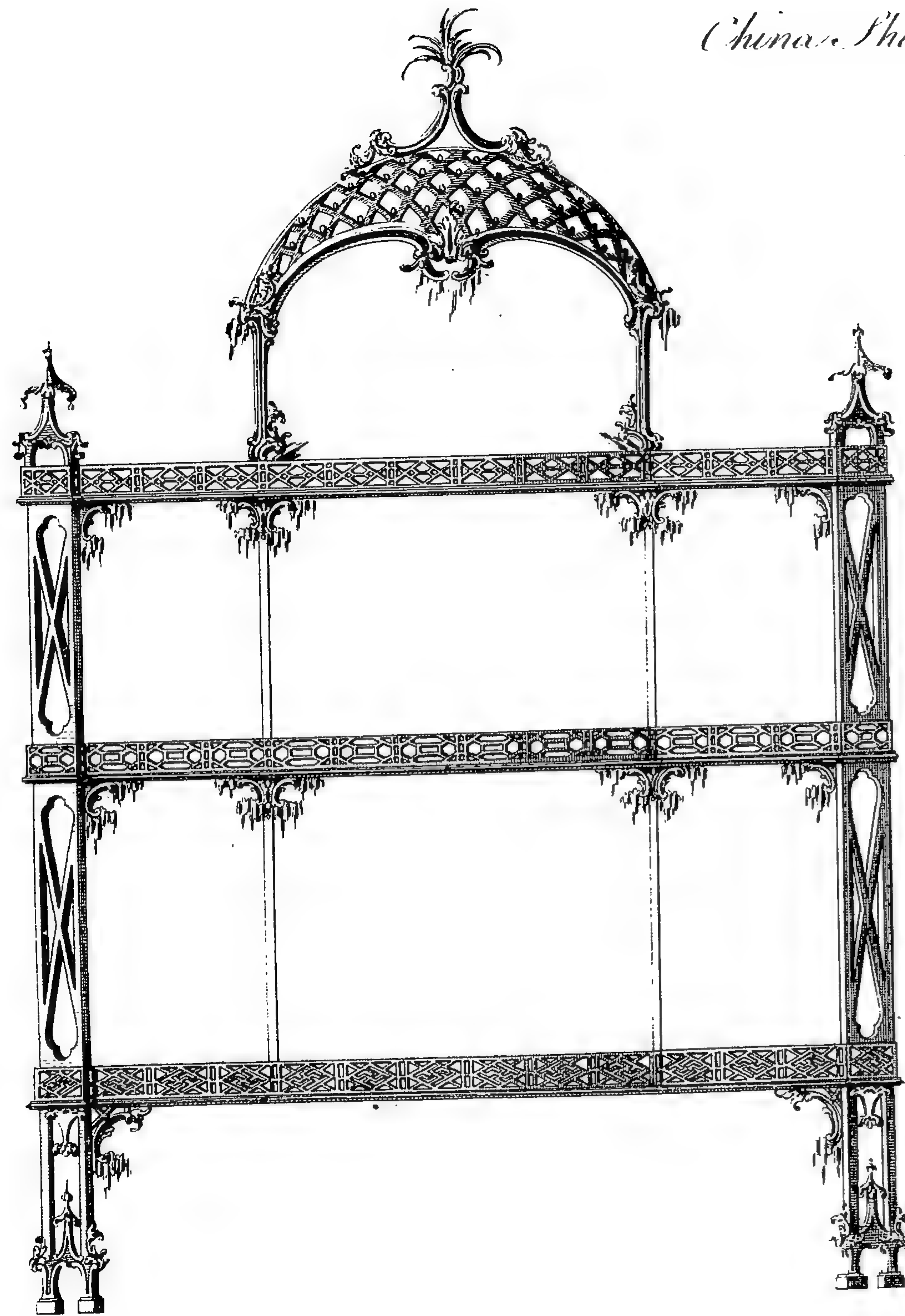


*M. Darby sculp.*

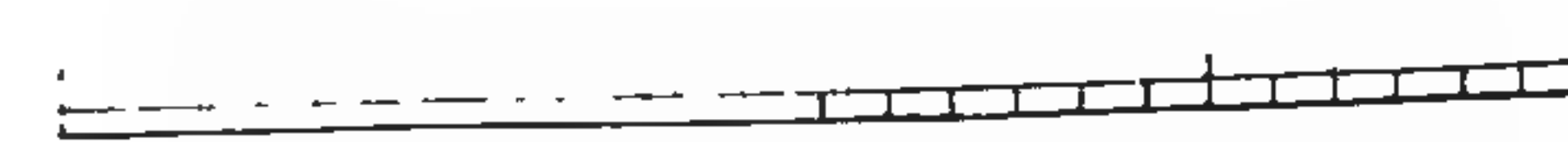
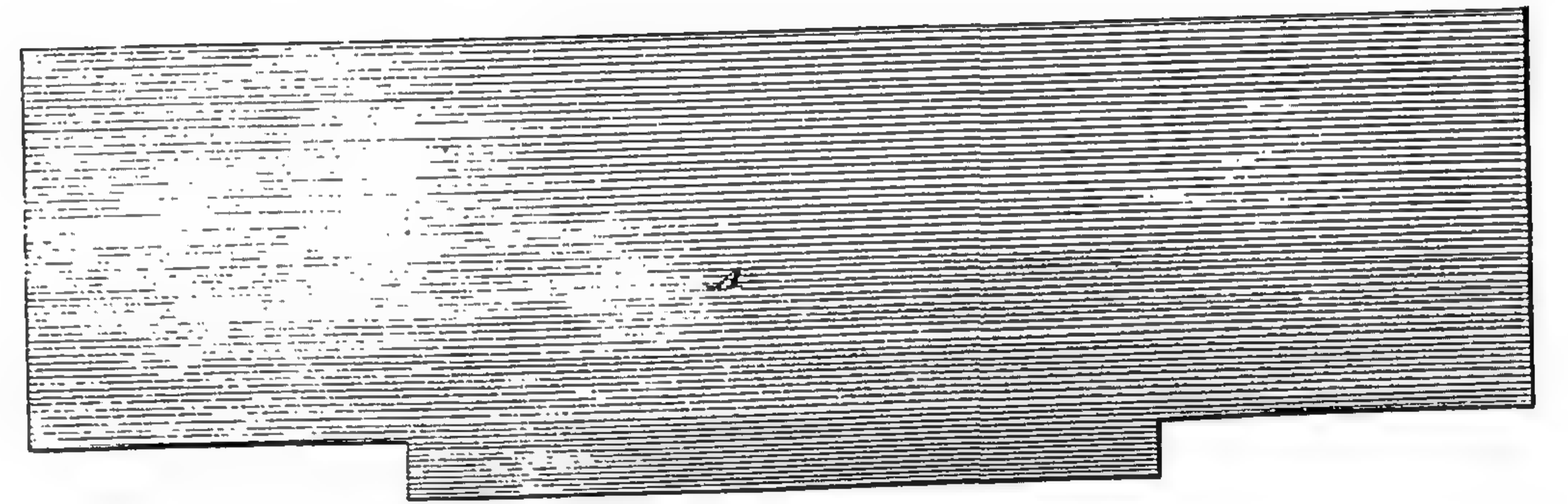
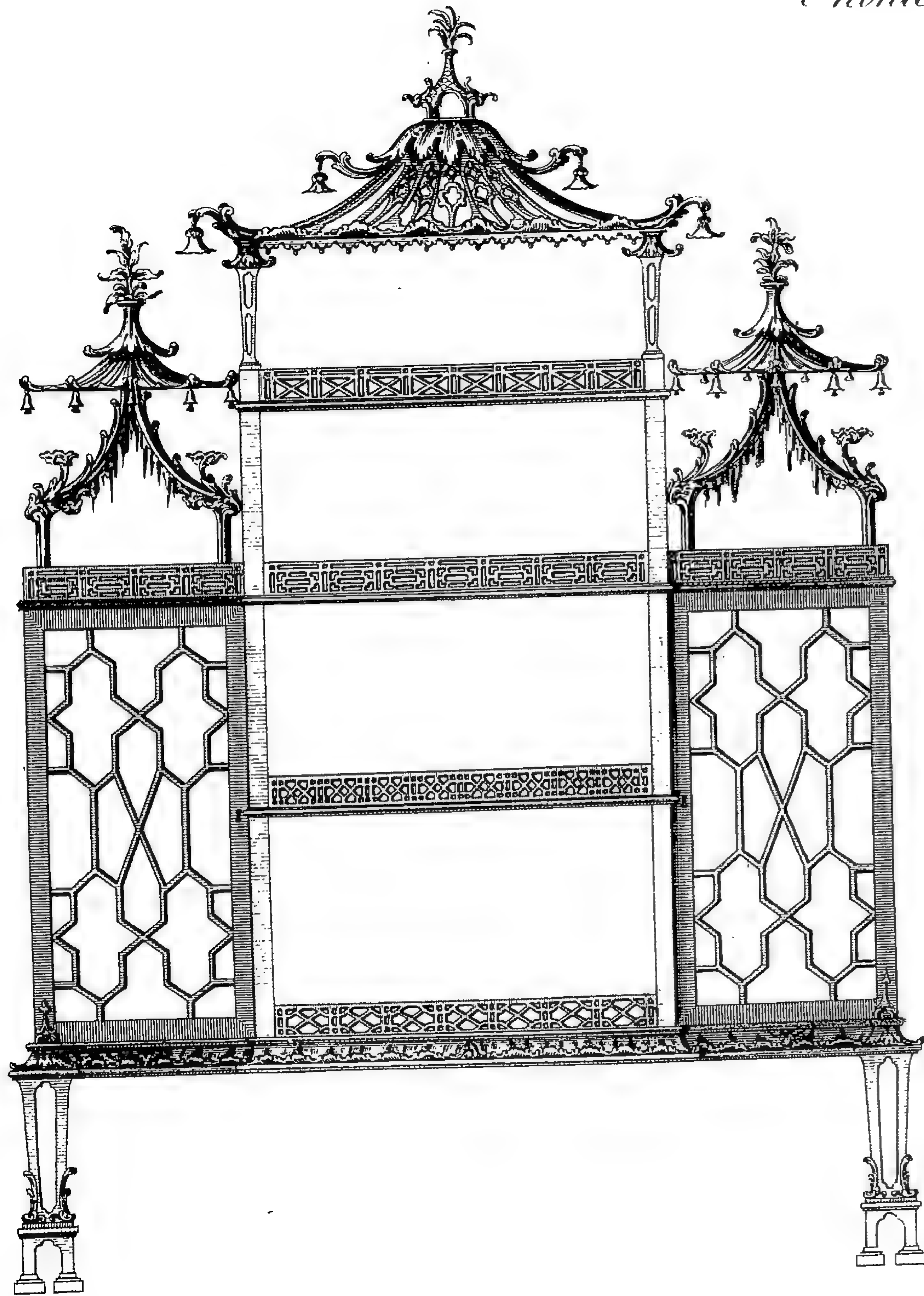






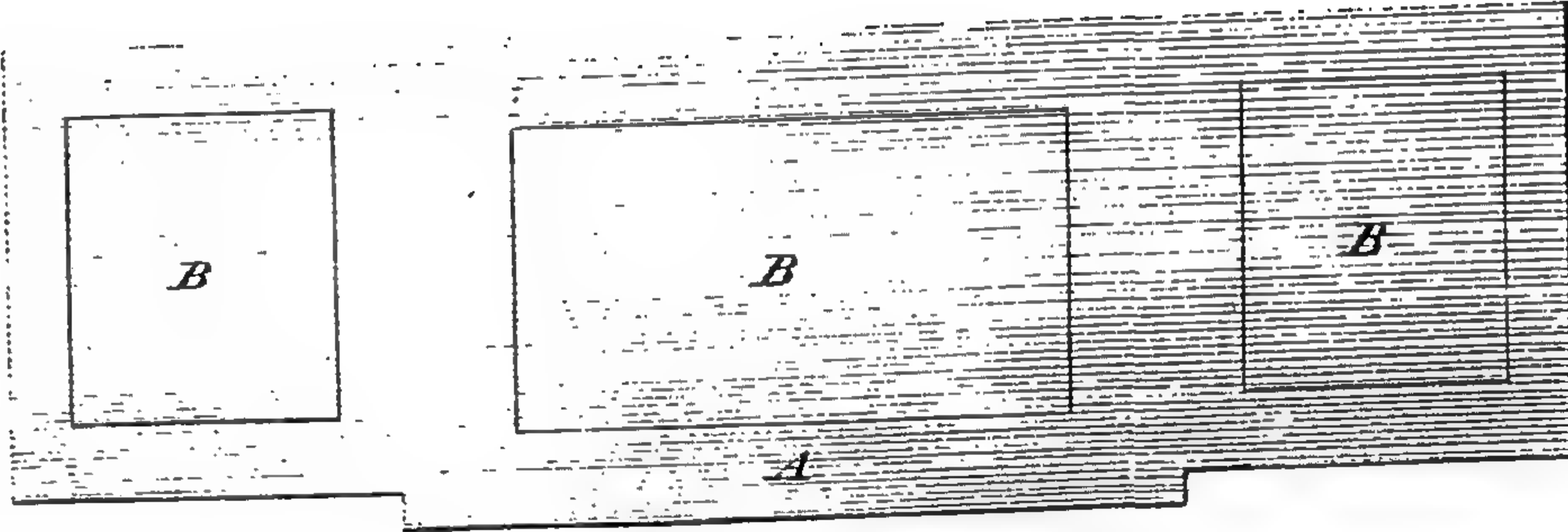
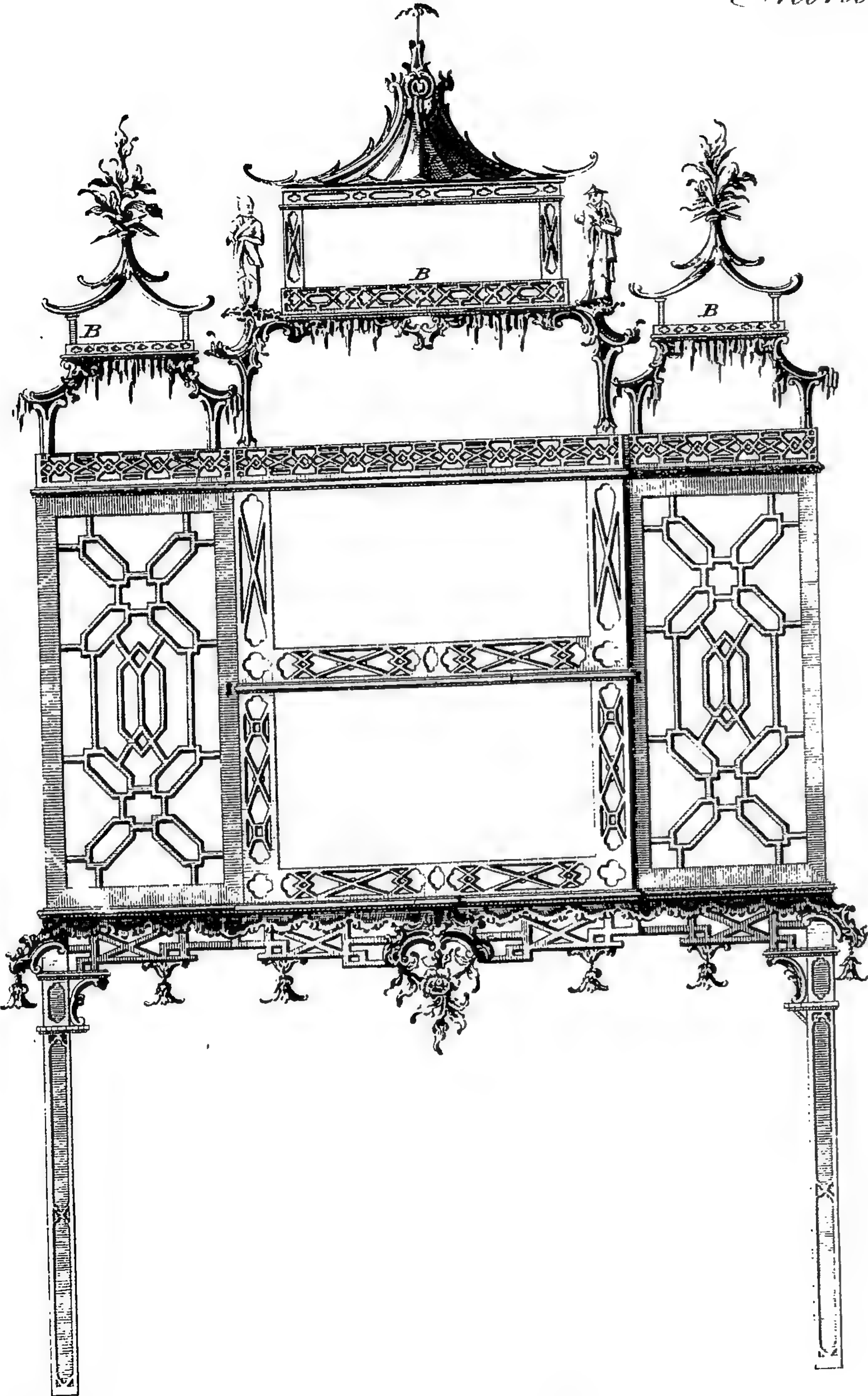






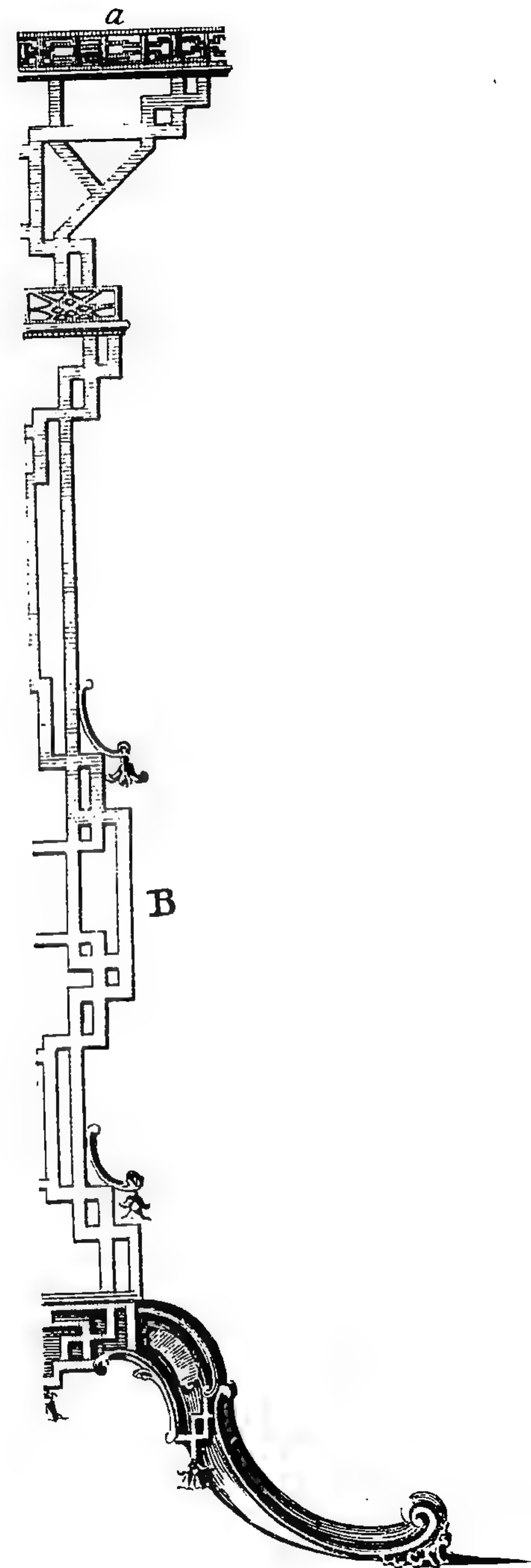
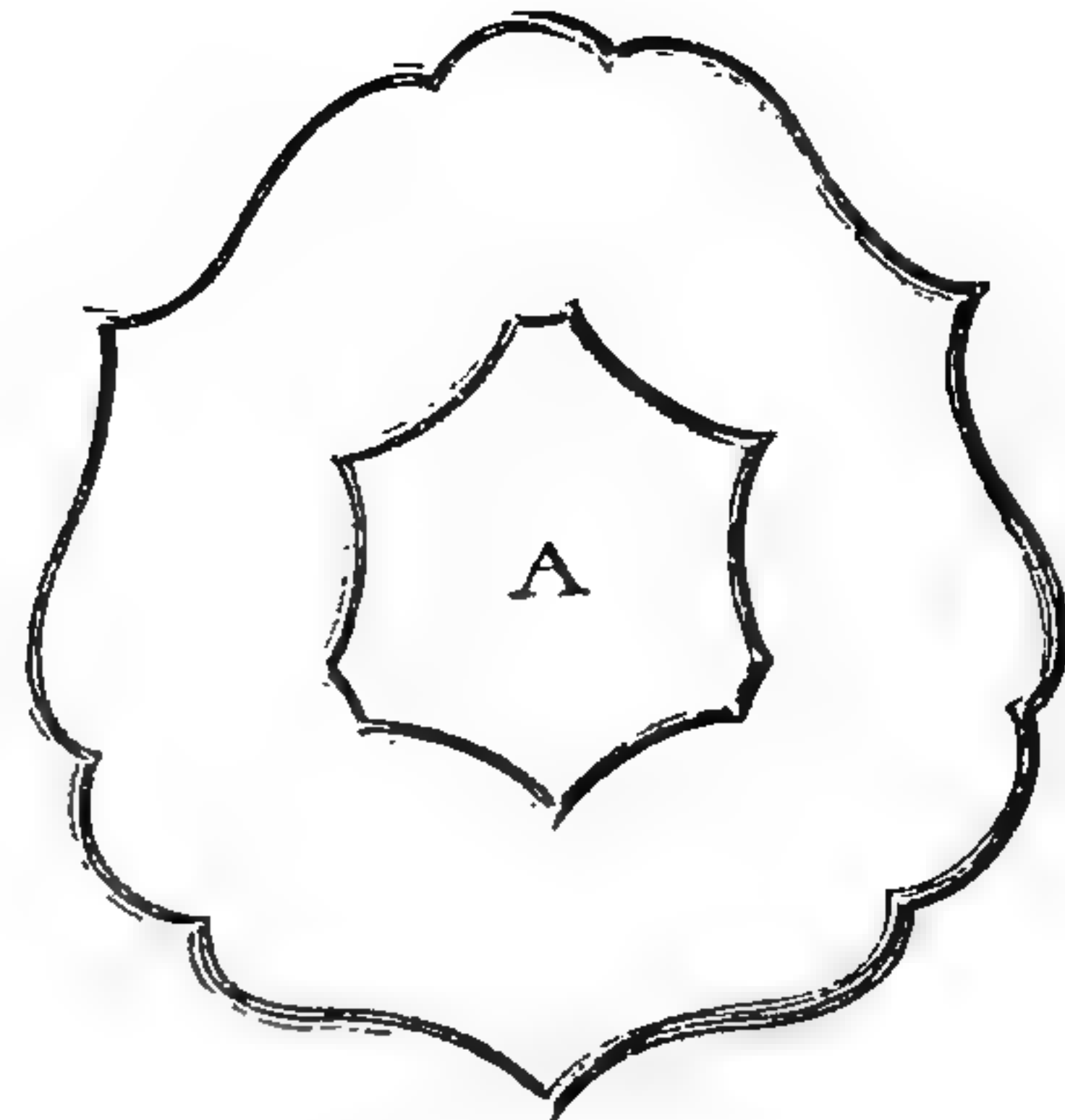
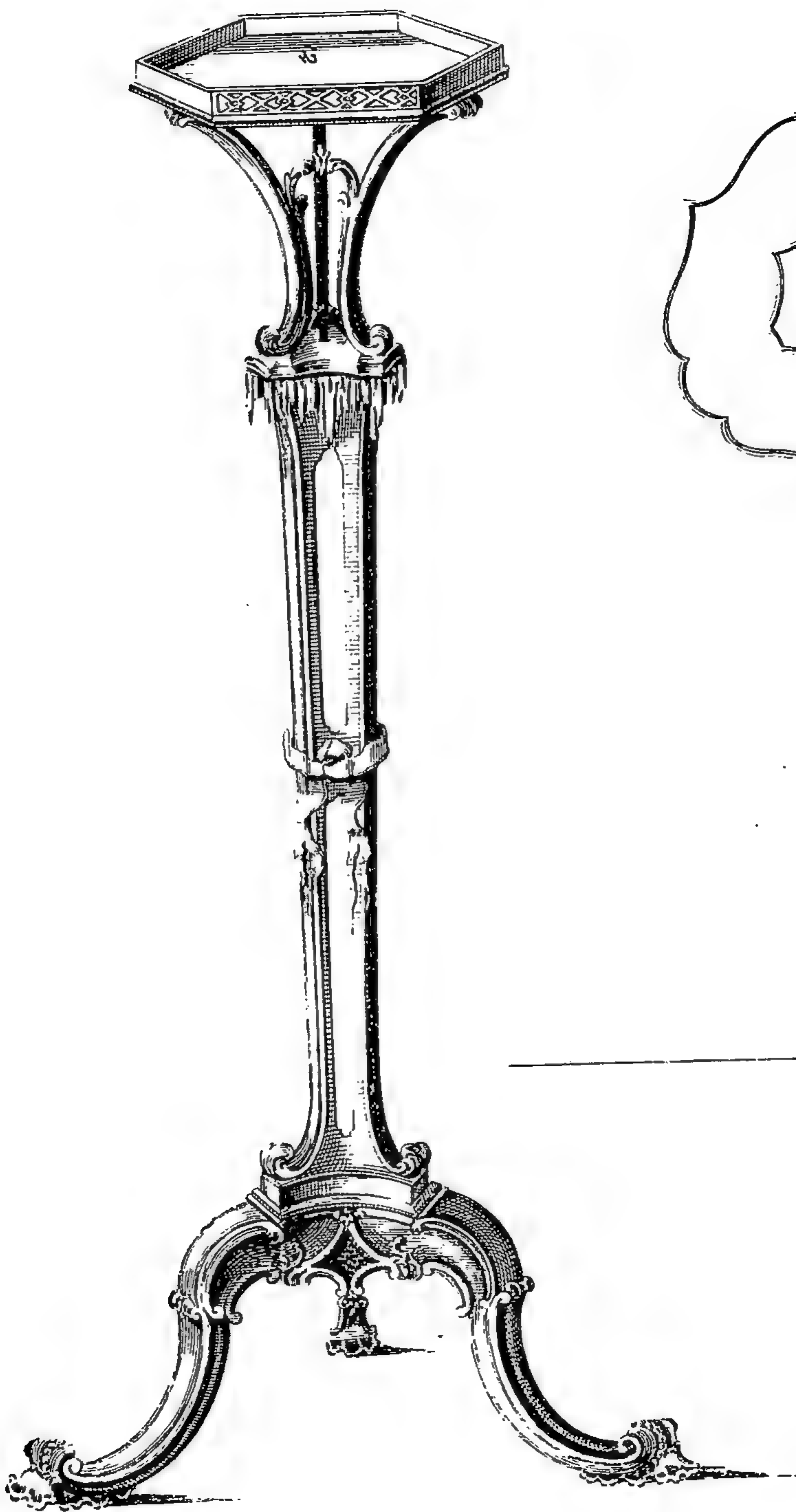
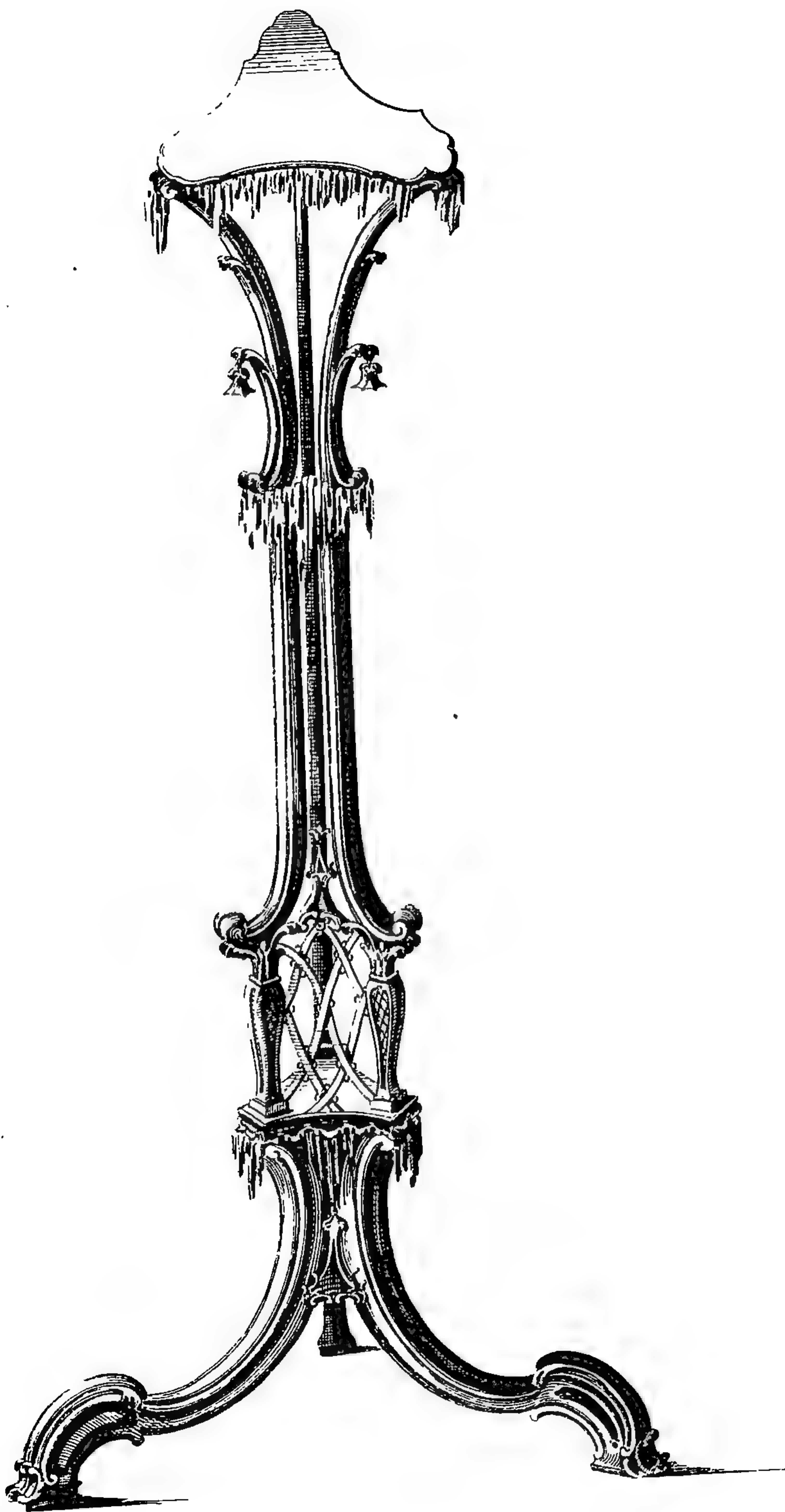


China Shelf.





Candle Stands.



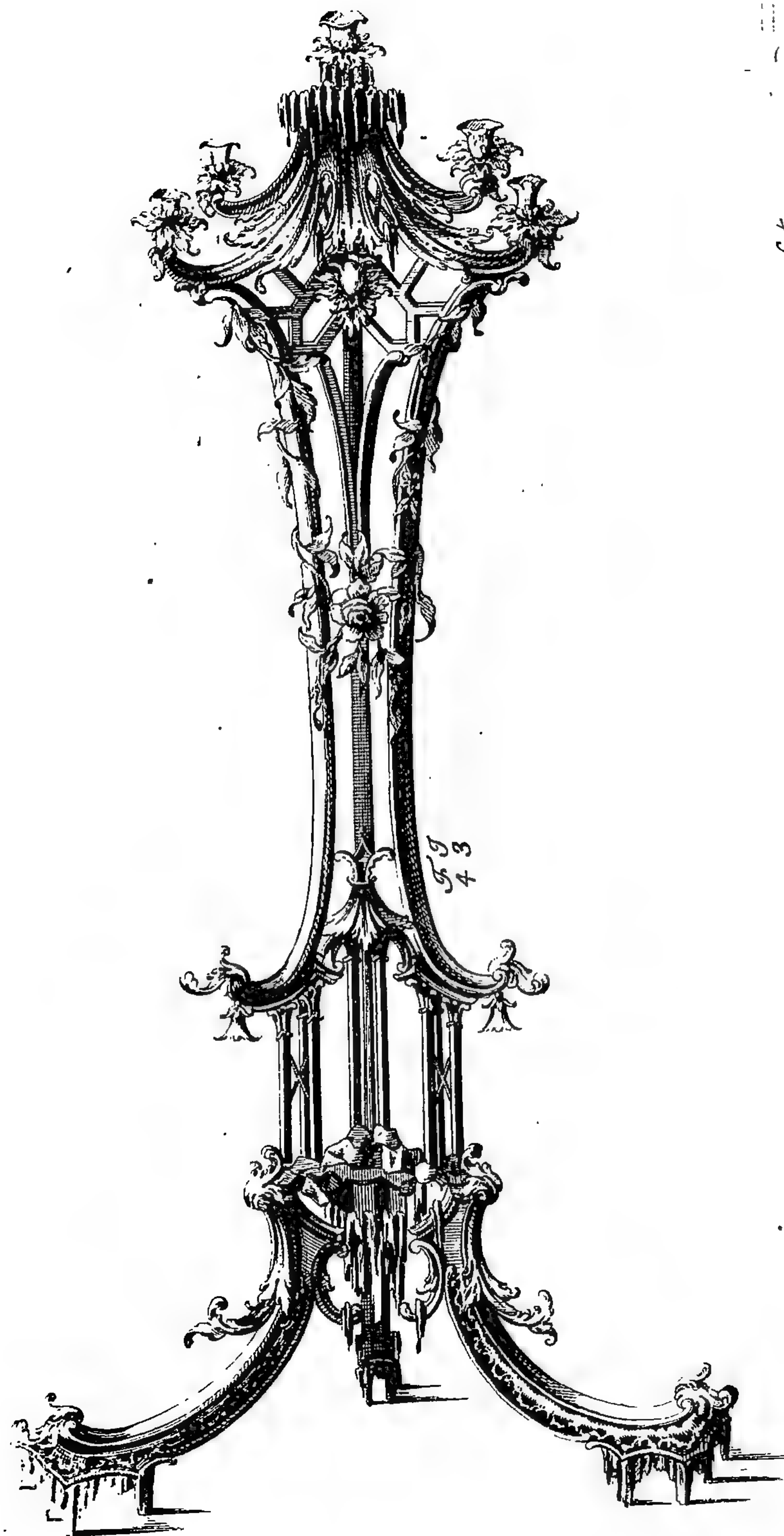
T. Chippendale inv. et del.

Pub. according to Act of Parliam. 1753.

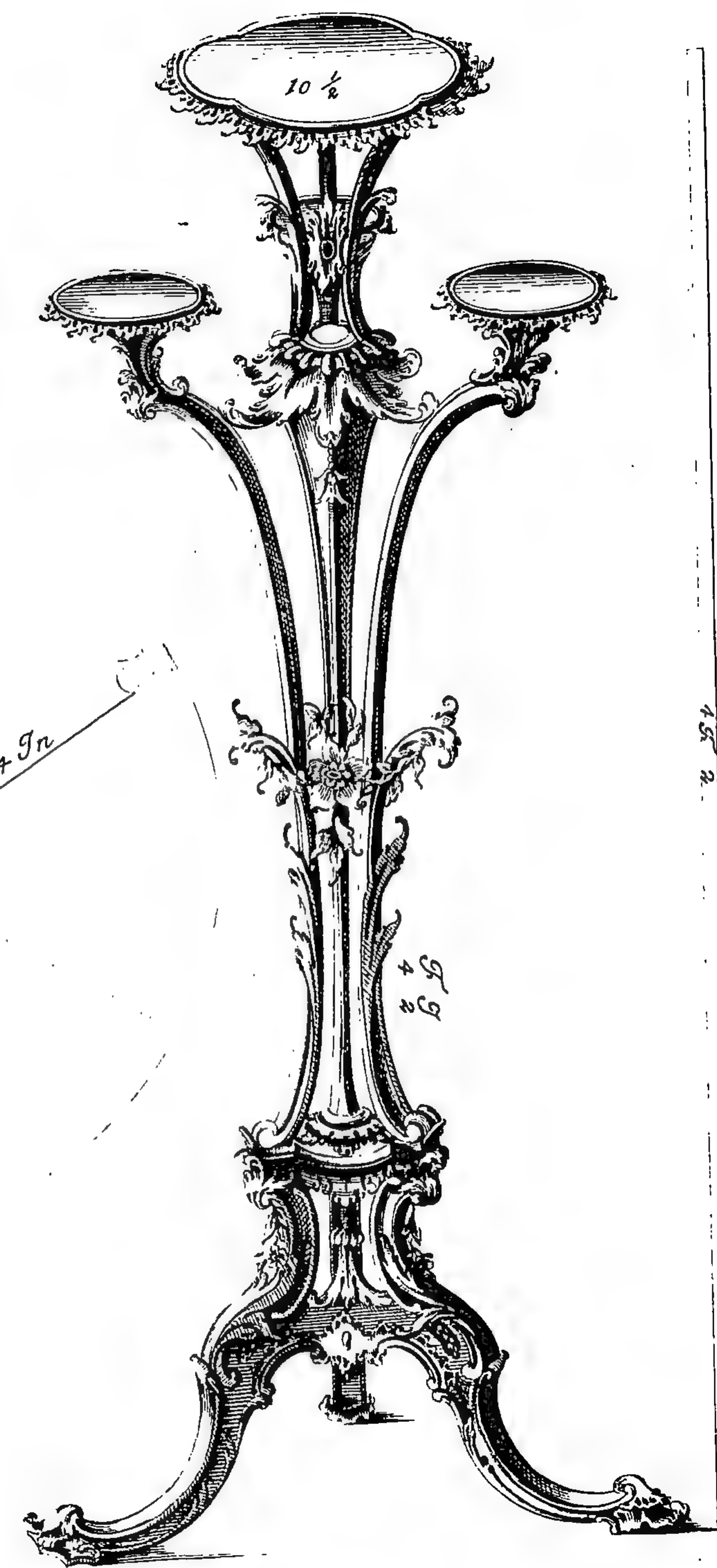
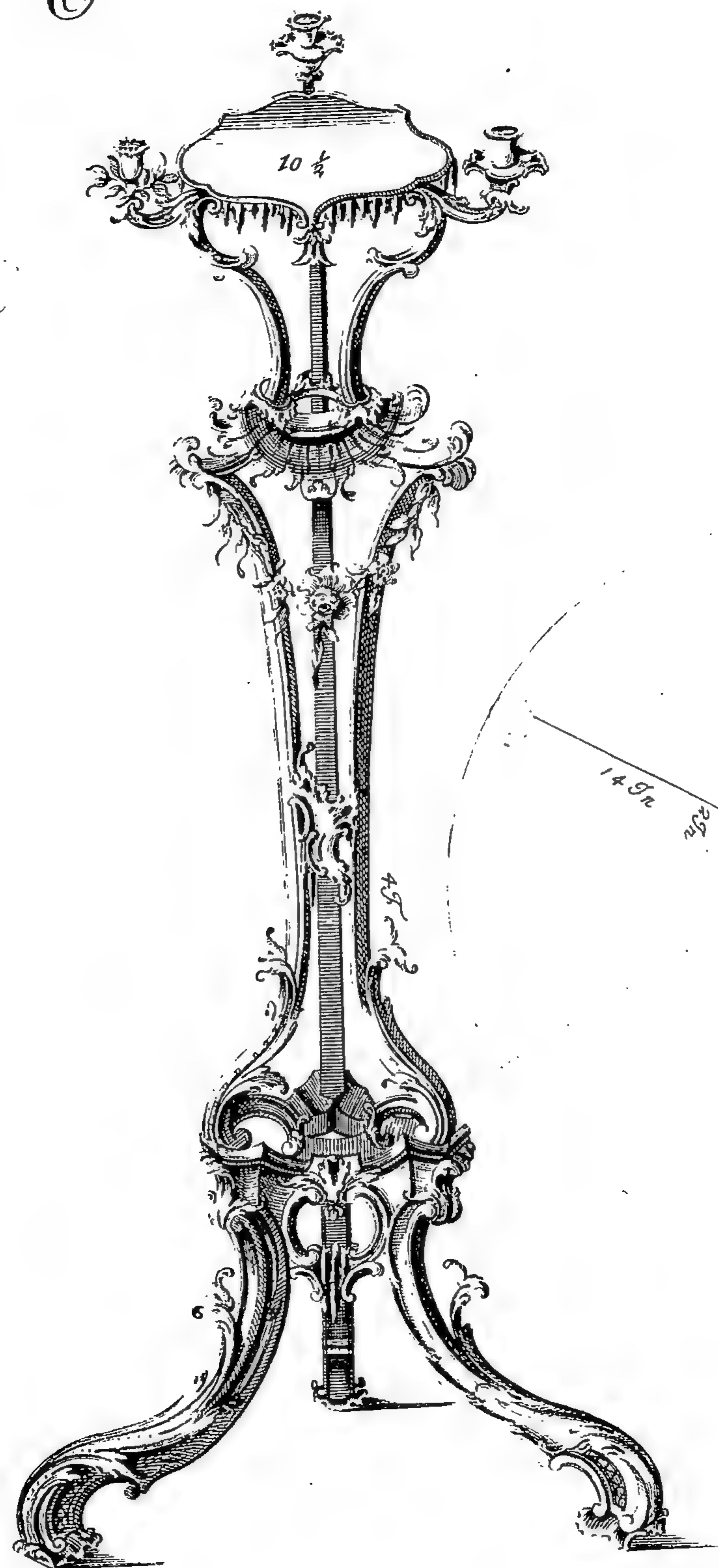
W. Darby sculp.



# Candle Stands



Chippendale inv. et del.

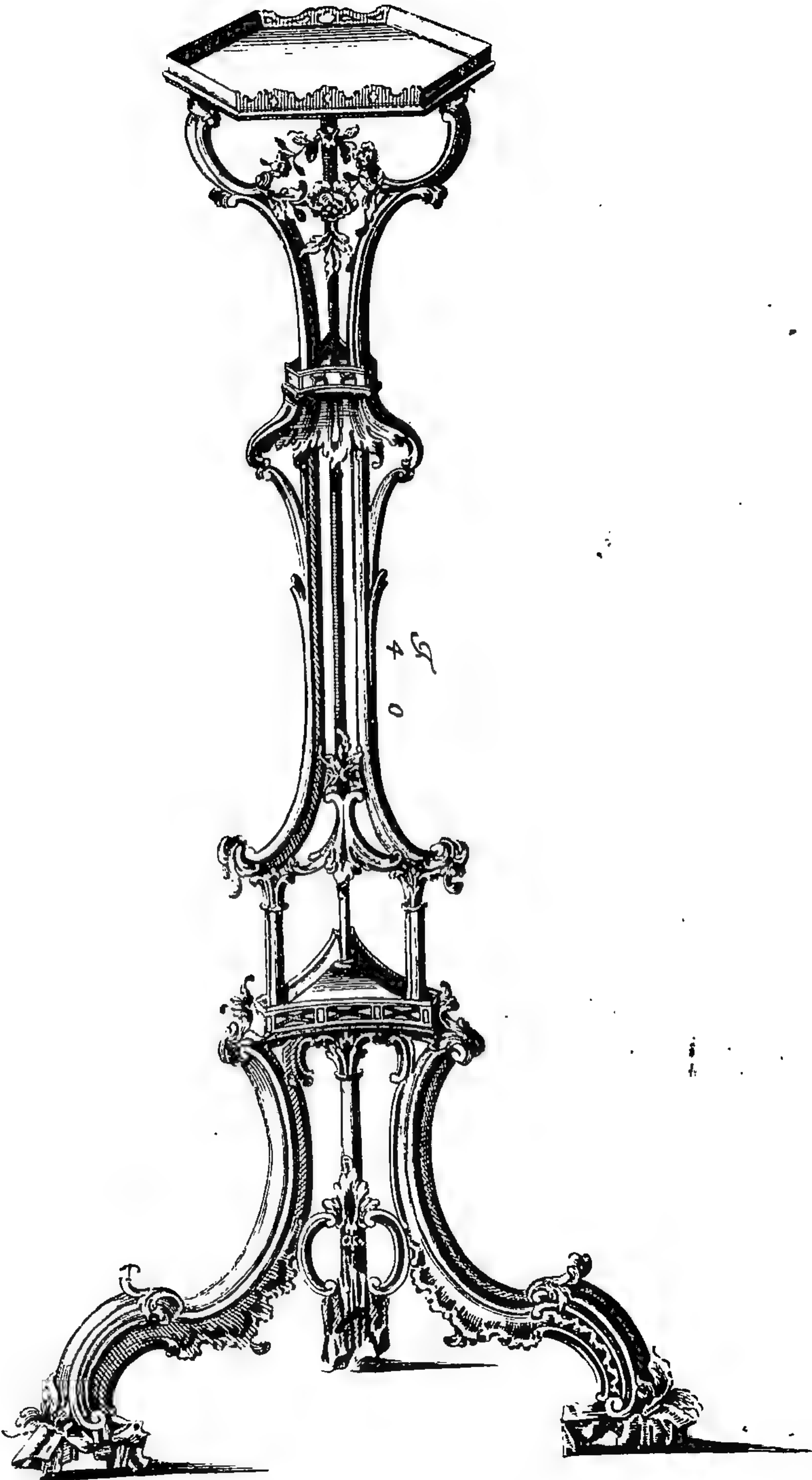
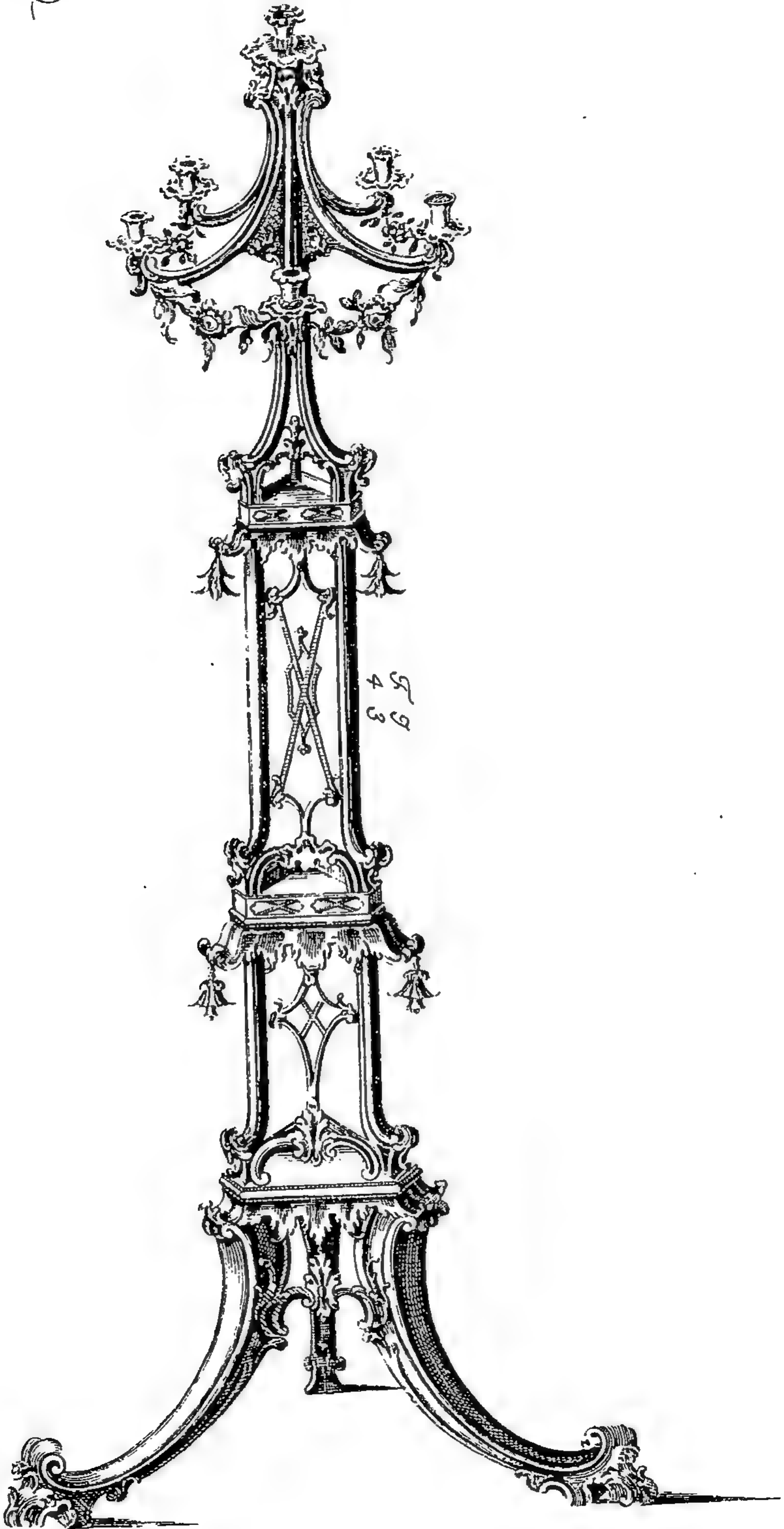
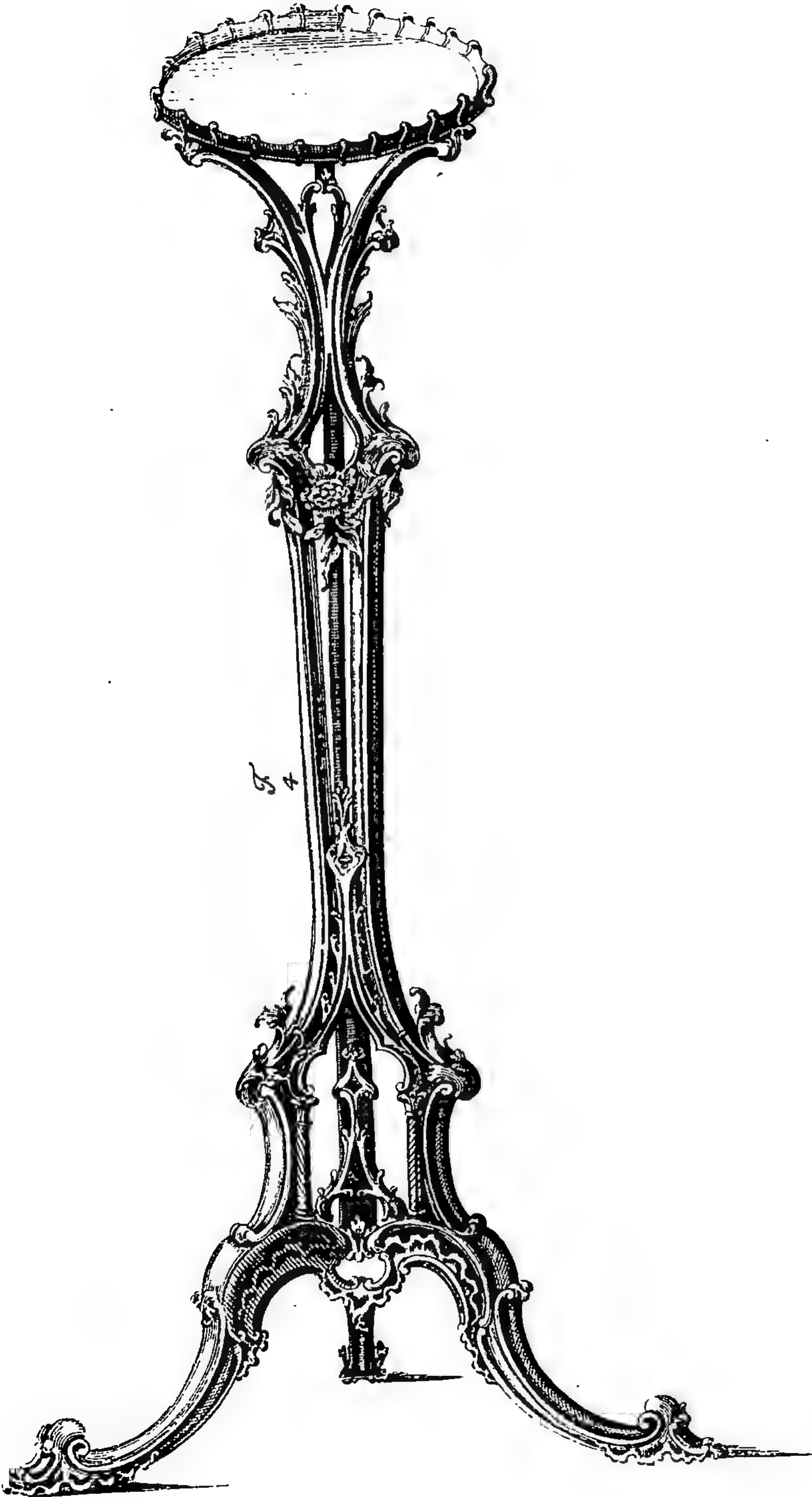


Marby sculp.

Pub.<sup>d</sup> according to Act of Parliam<sup>t</sup> 1753



Candle Stands.



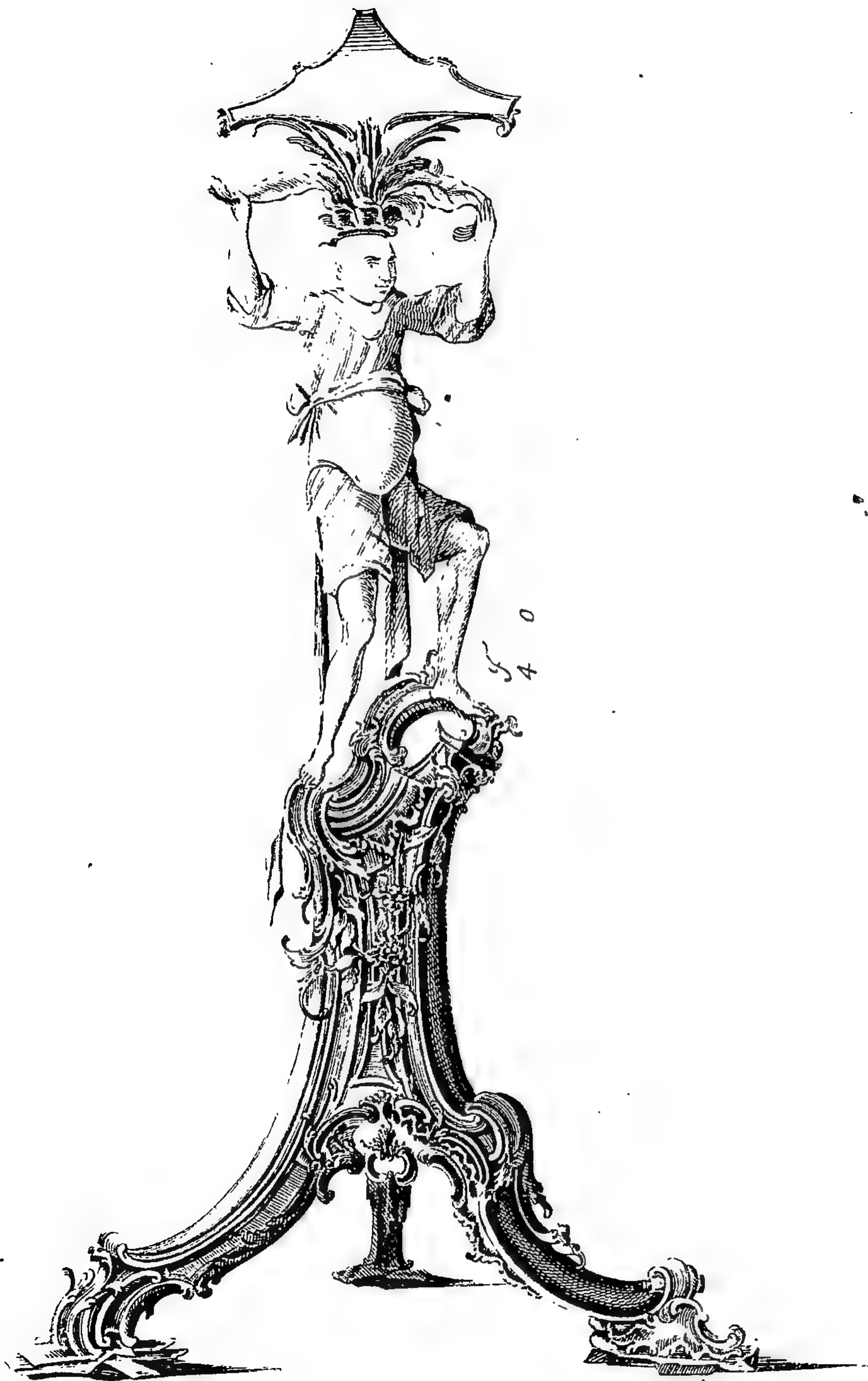
T Chippendale inv. et del.

Pub. according to Act of Parliam. 1753.

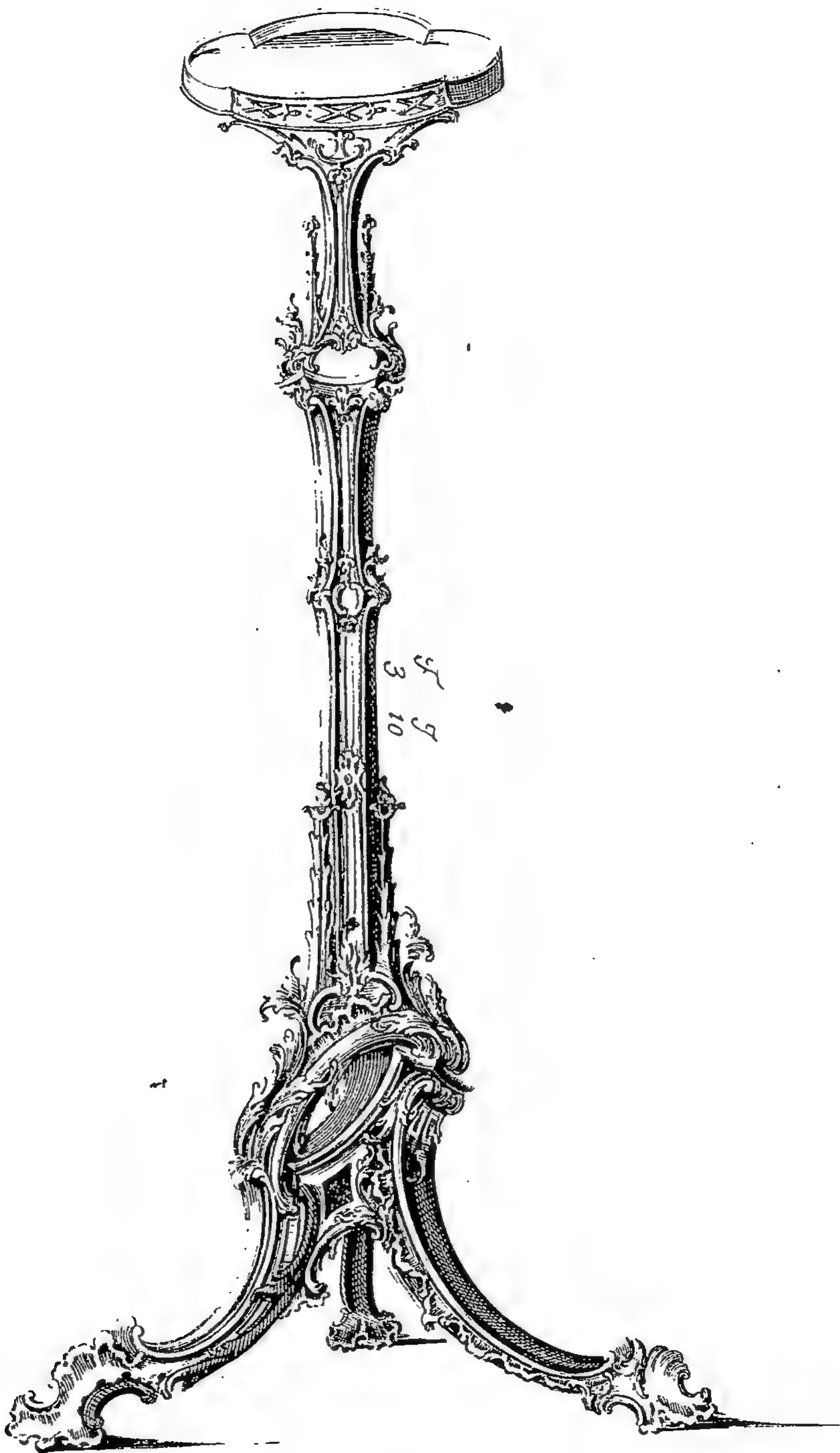
ADarby sculp



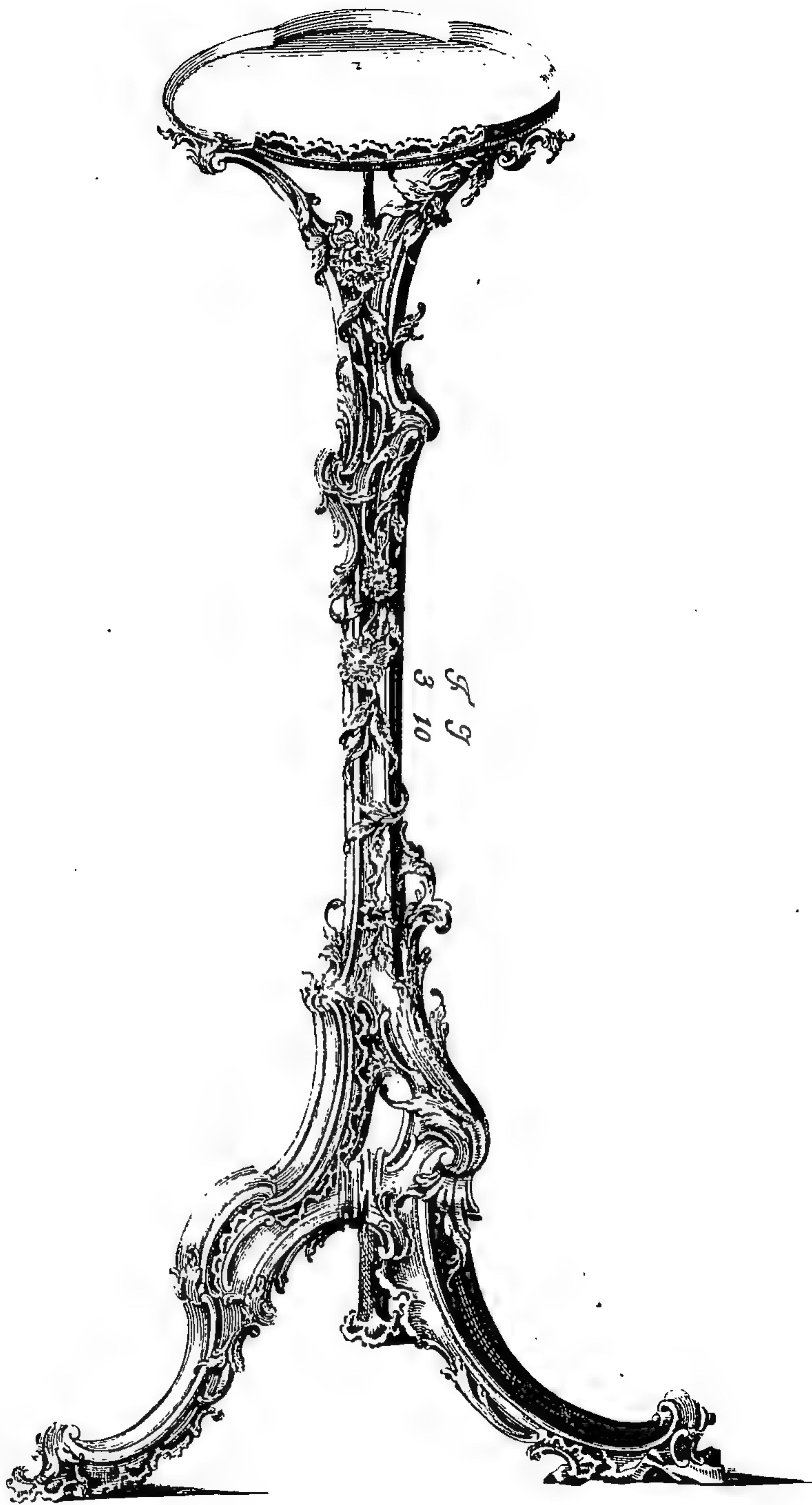
Candle Stands



f 4 0



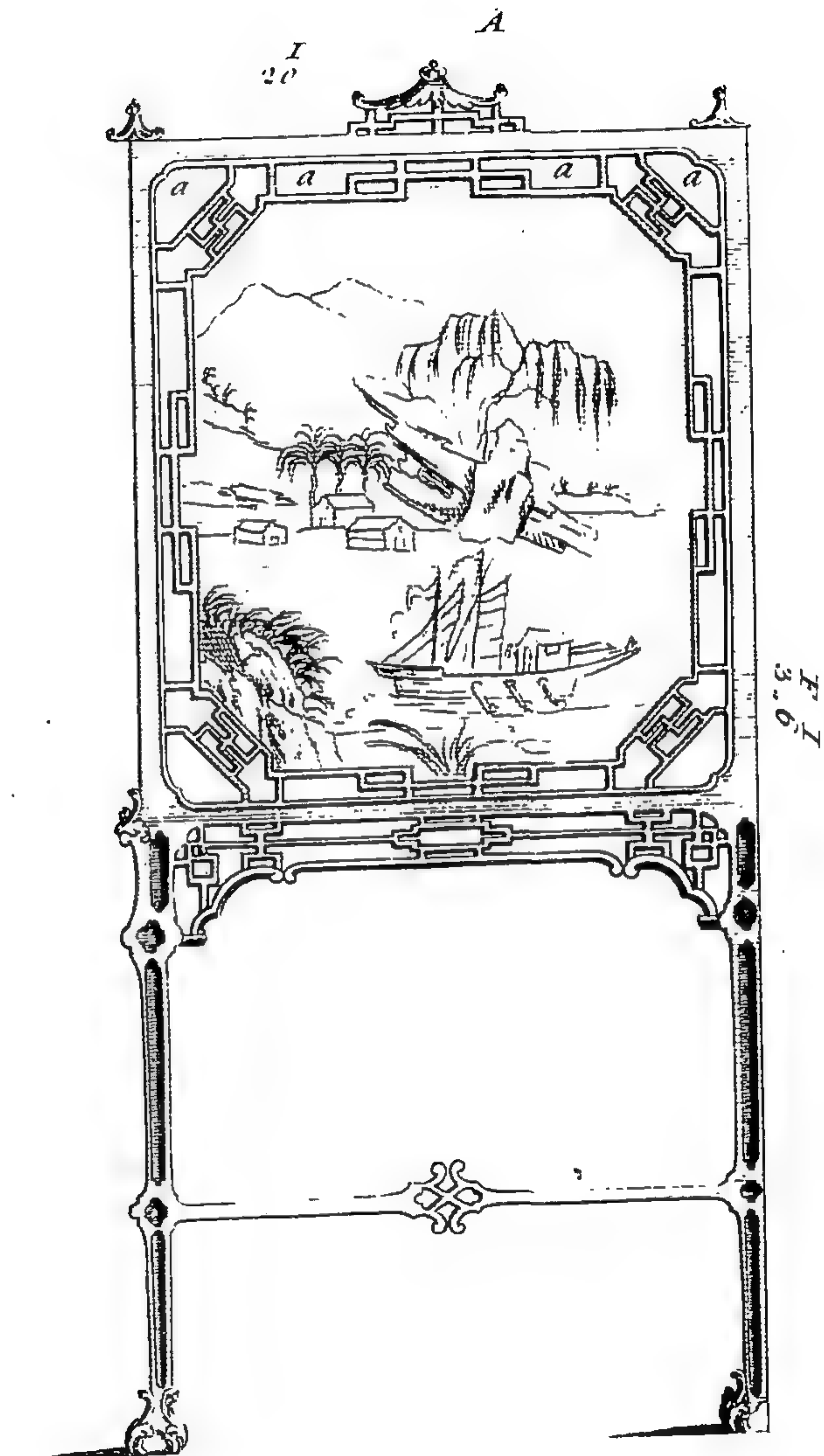
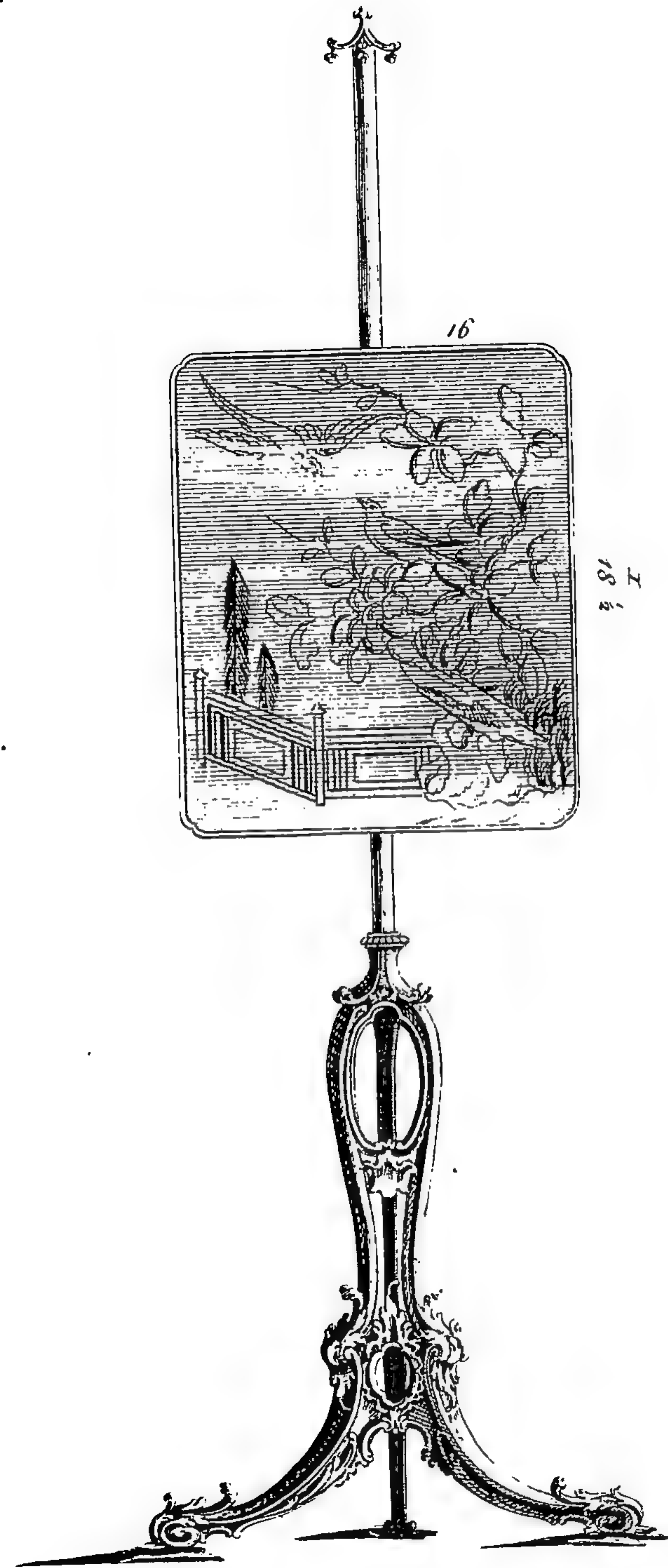
f 3 10



f 3 10



Fire Screens



DESIGNED BY J. CHIPPENDALE

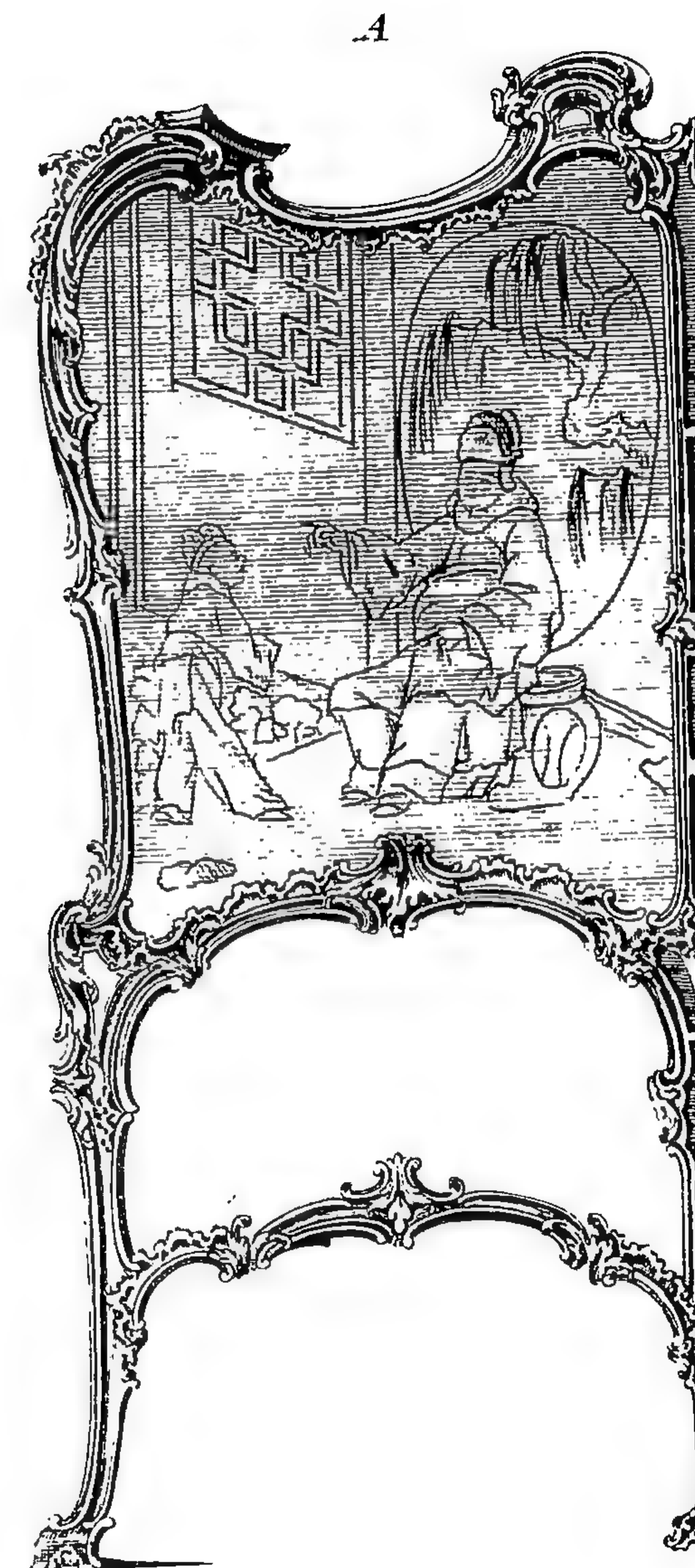
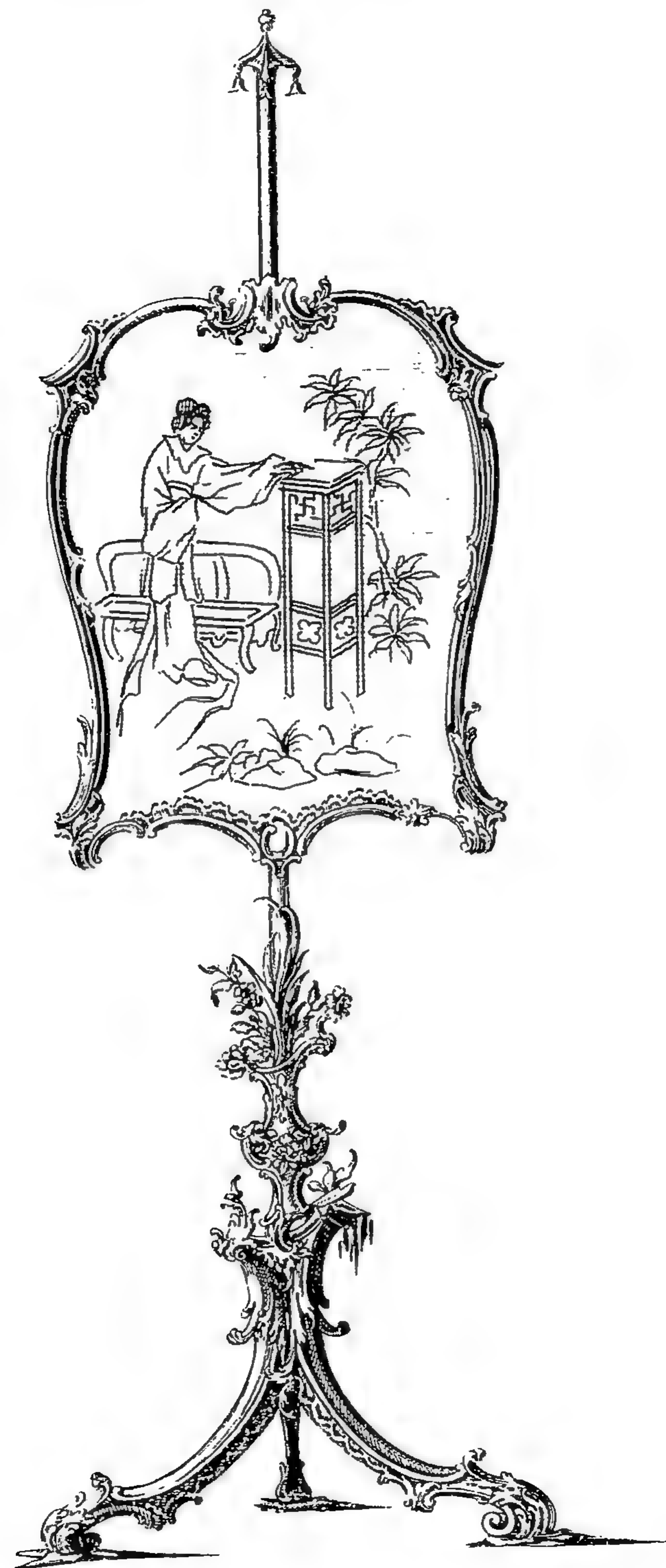
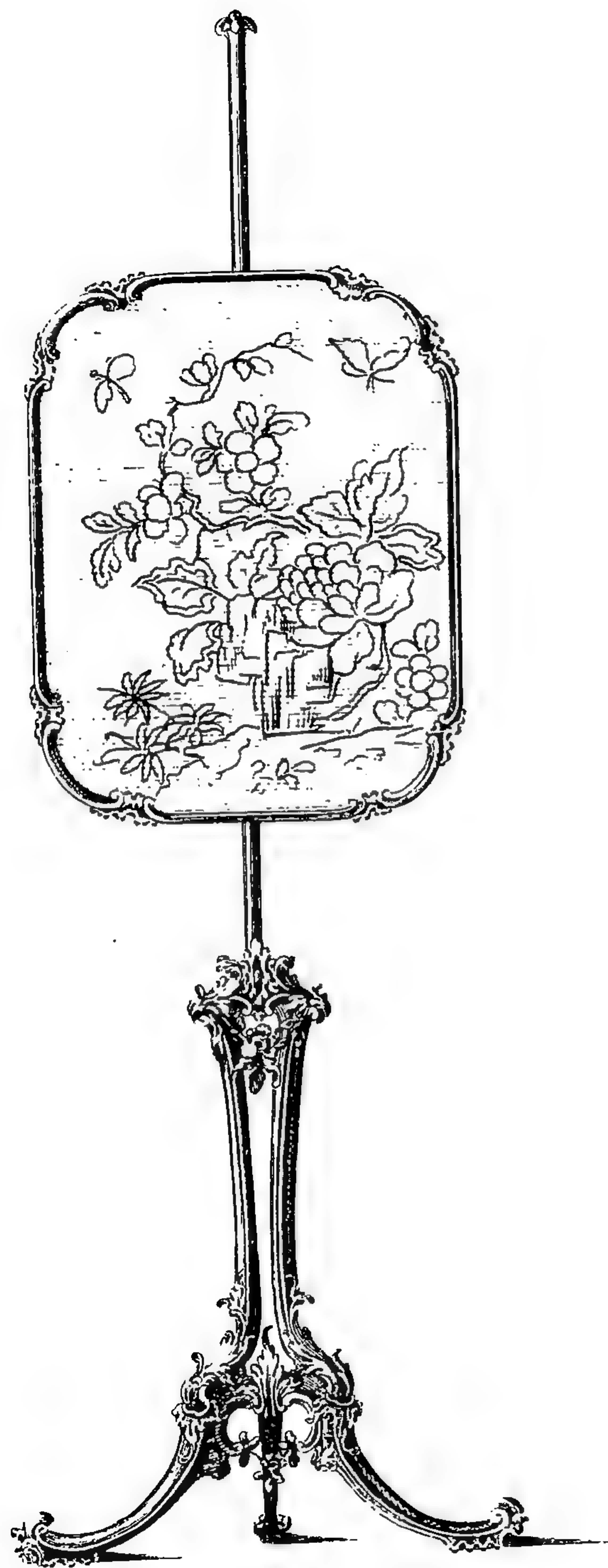
Published according to Act of Parliament

J. Chippendale inv<sup>t</sup> et del.

M. Darby Sculp<sup>t</sup>



*Fire Screens*

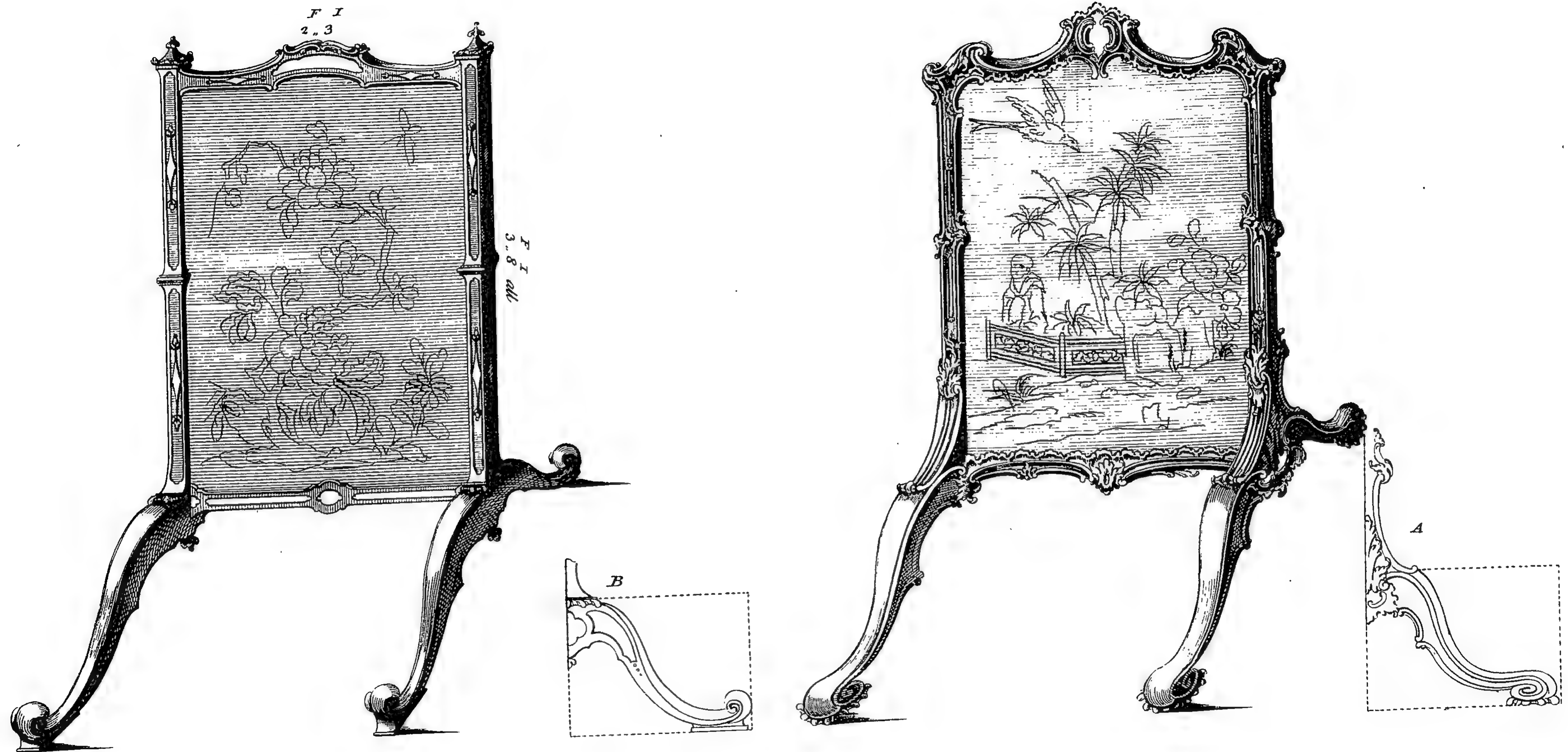








*Horse Fire Screens.*



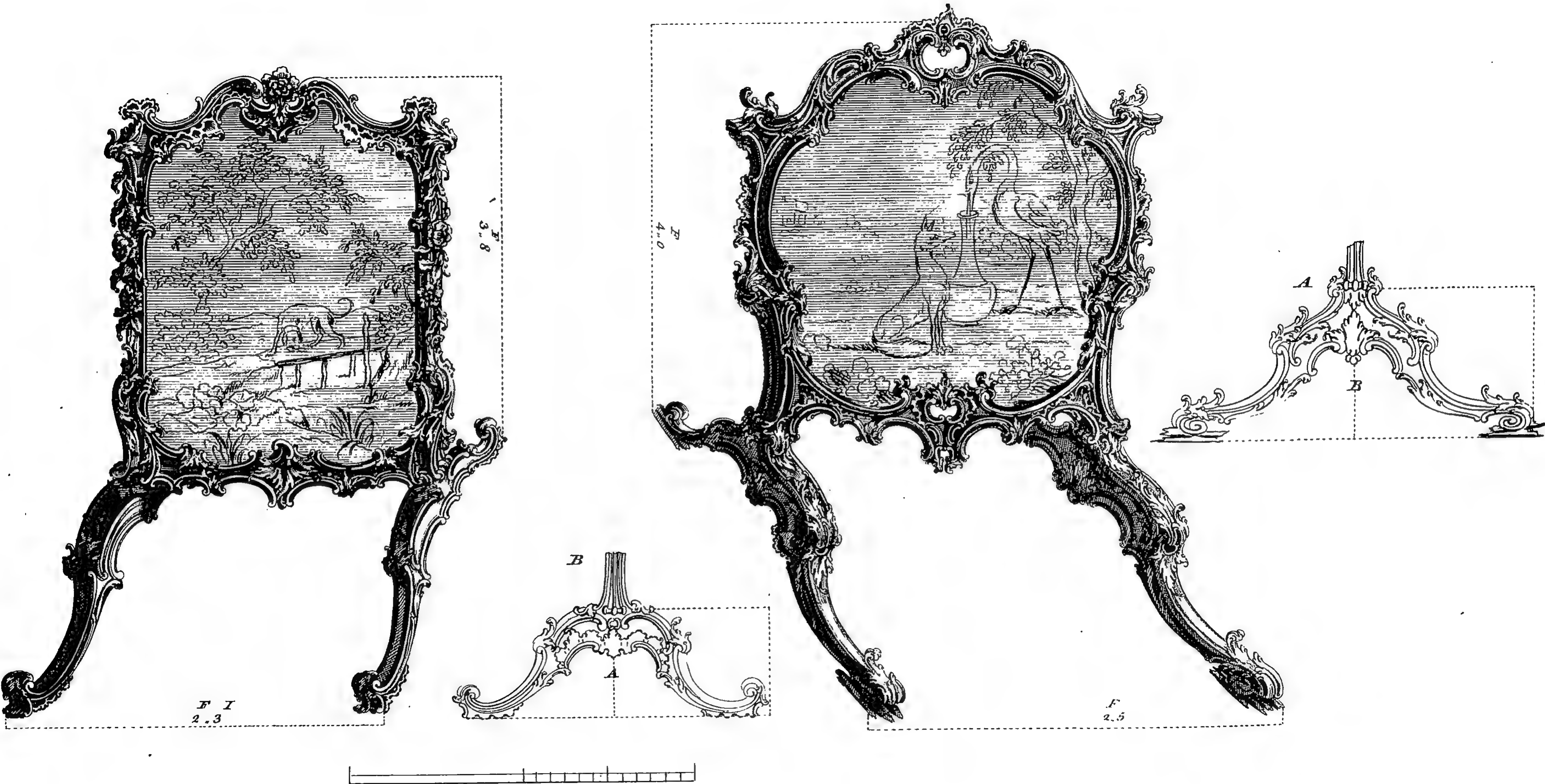
*M. Darby Sculp.<sup>r</sup>*

*Published according to Act of Parliament*

*T. Chippendale inv.<sup>r</sup> et del.*

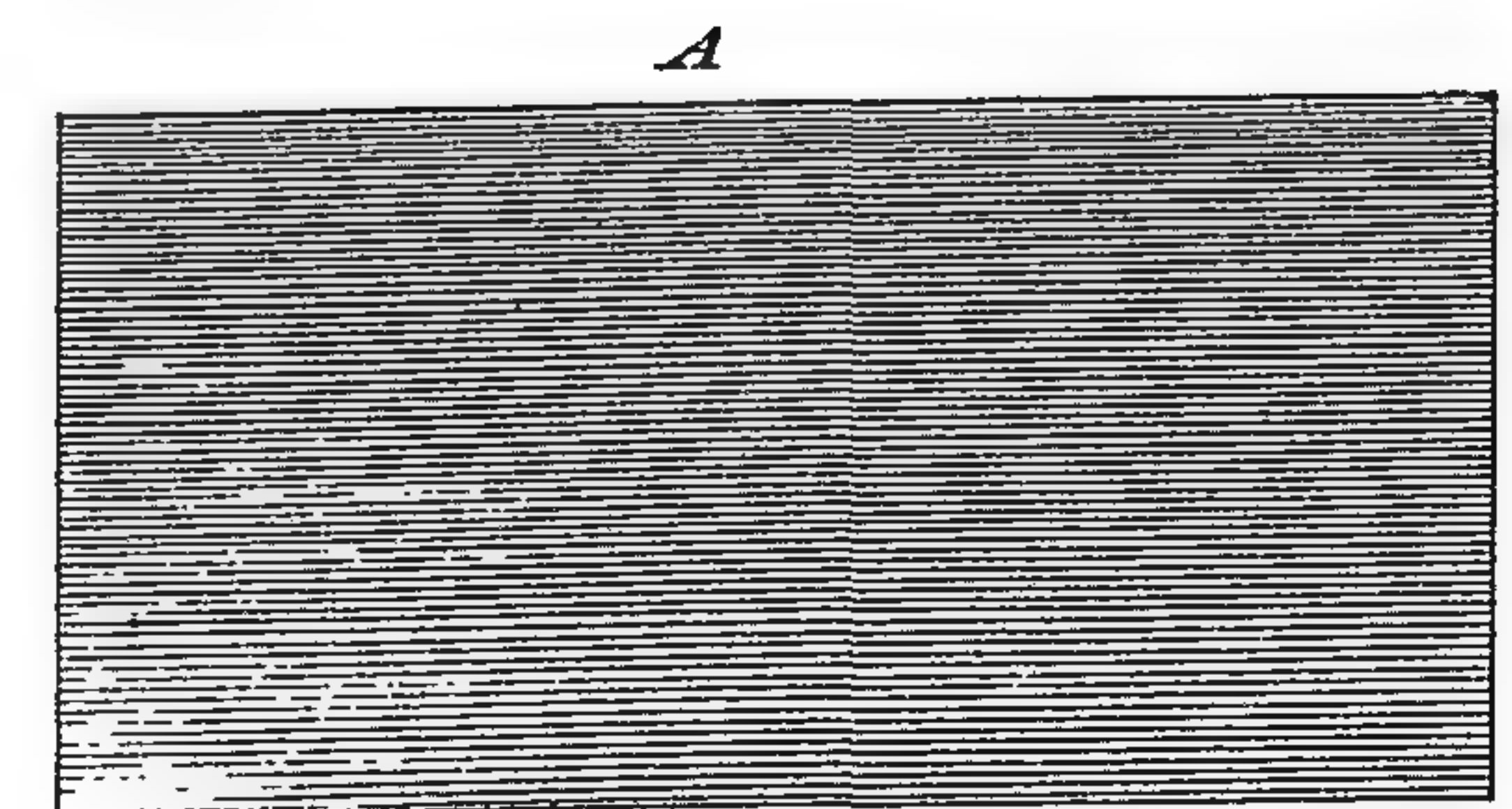
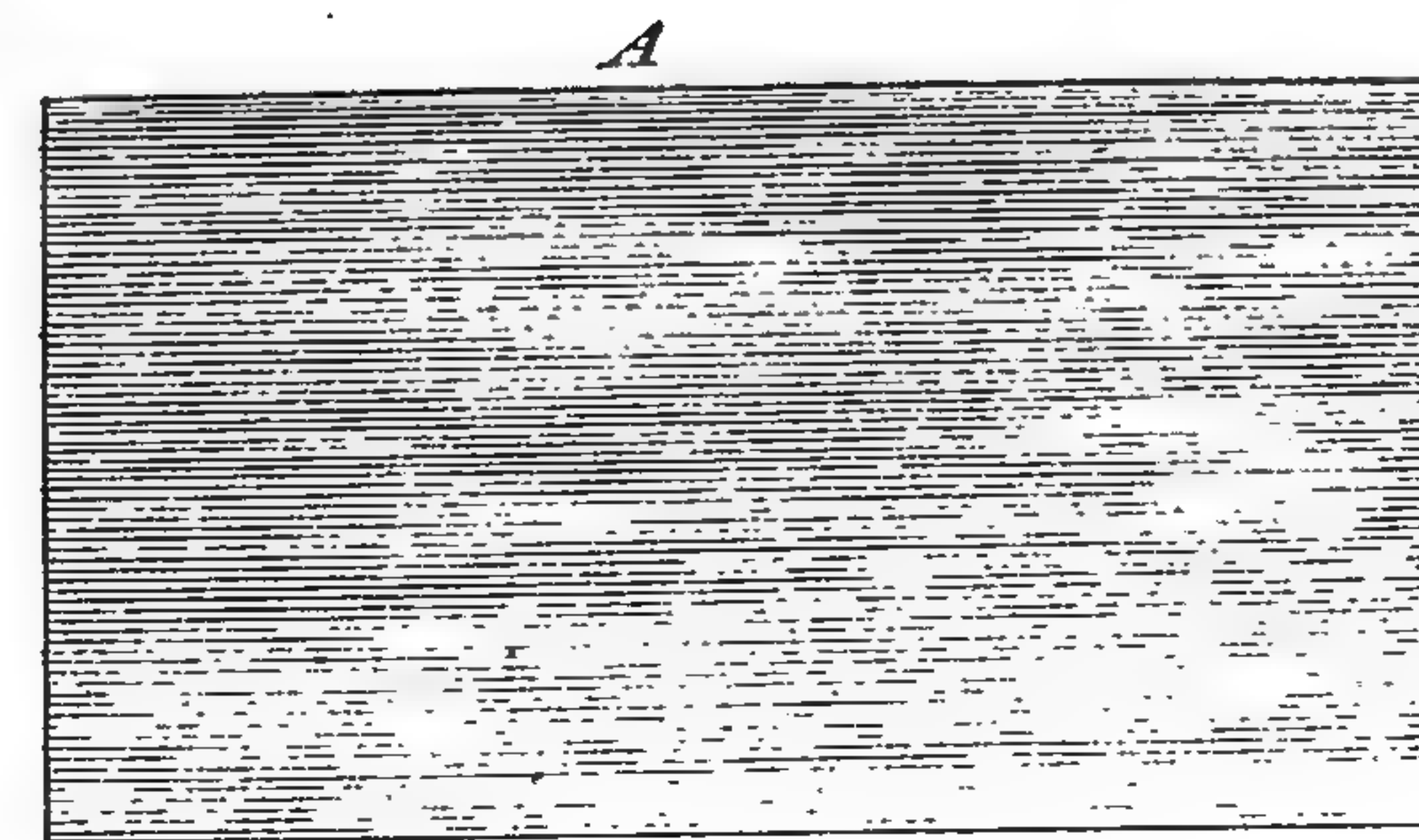
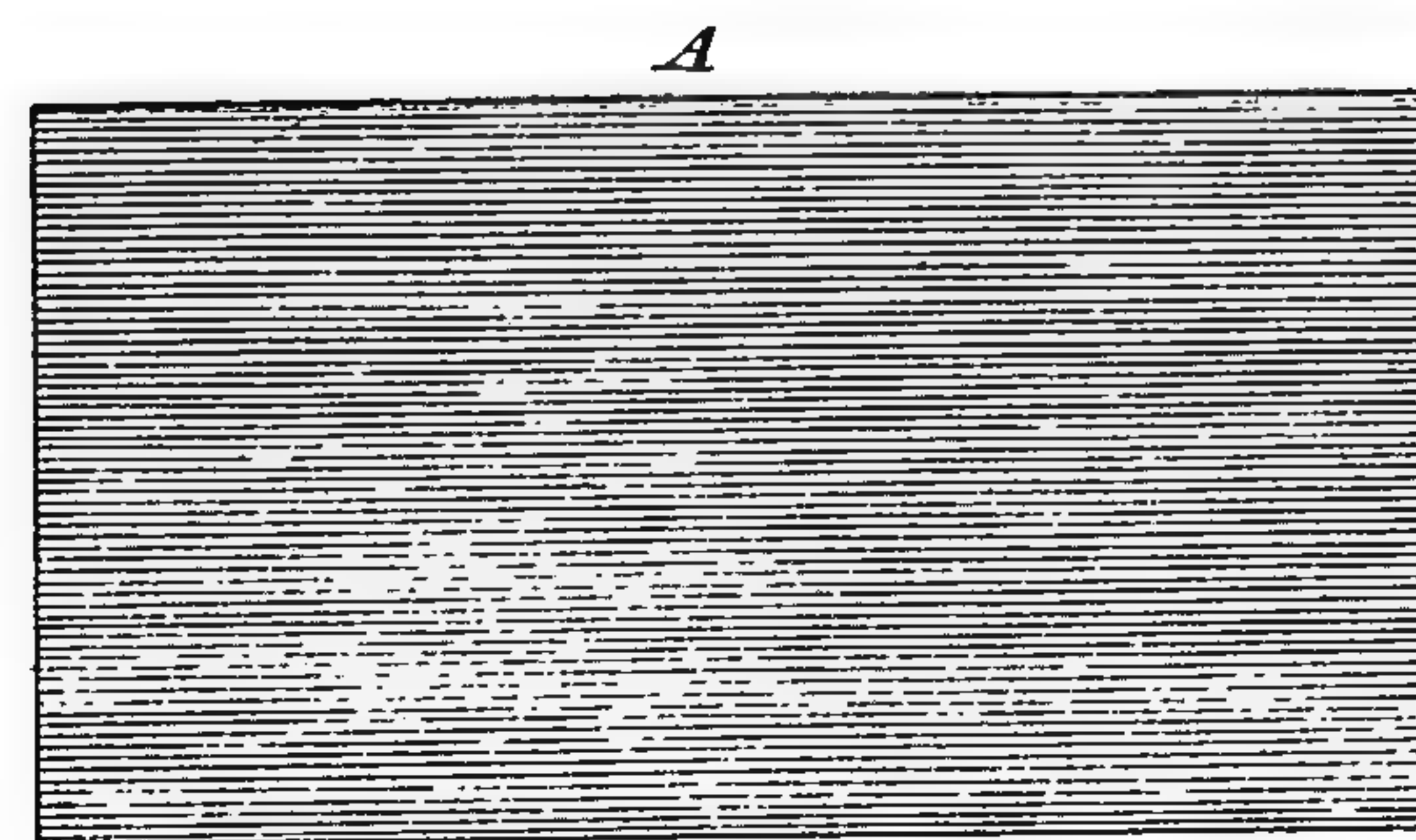
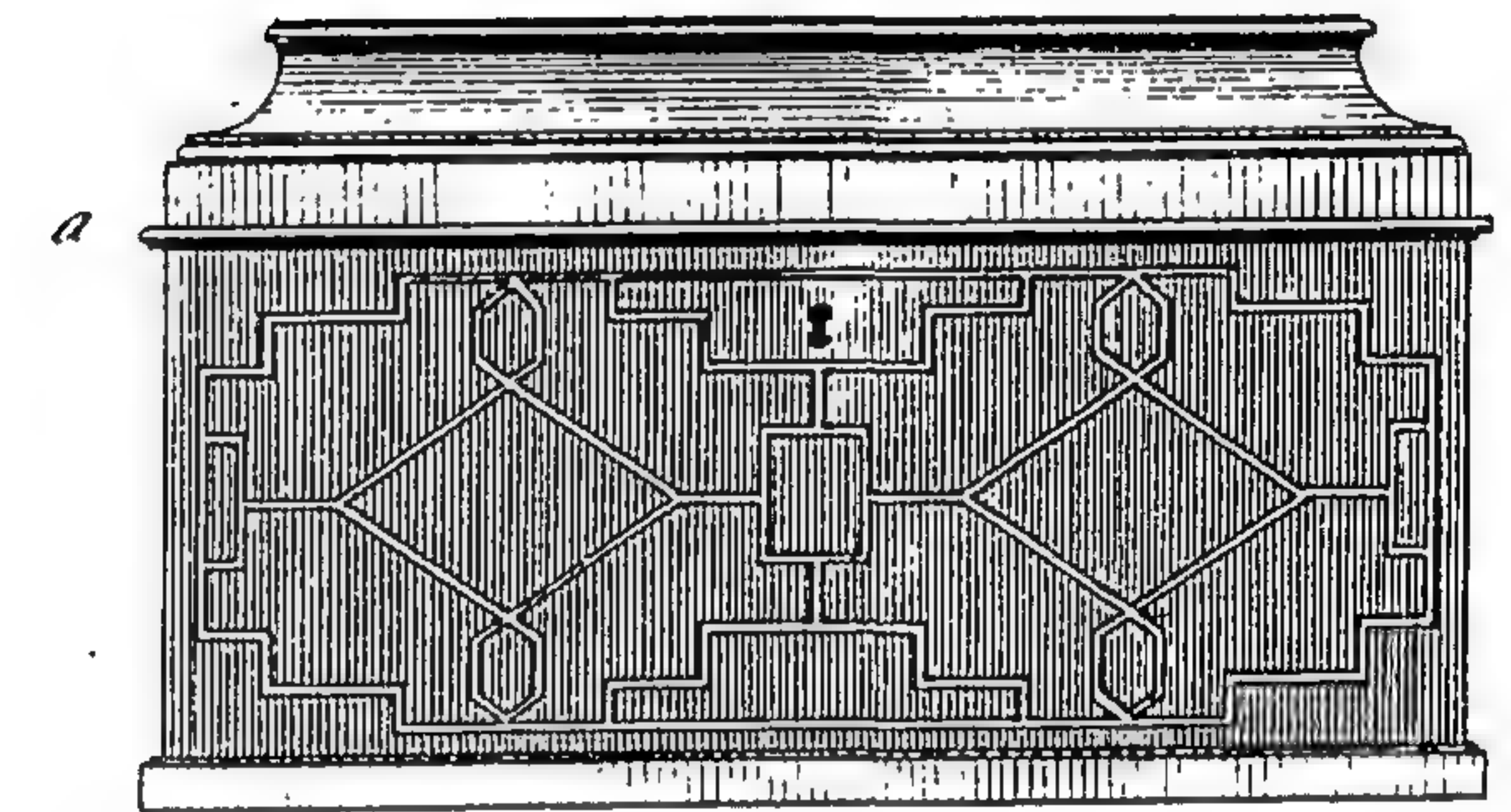
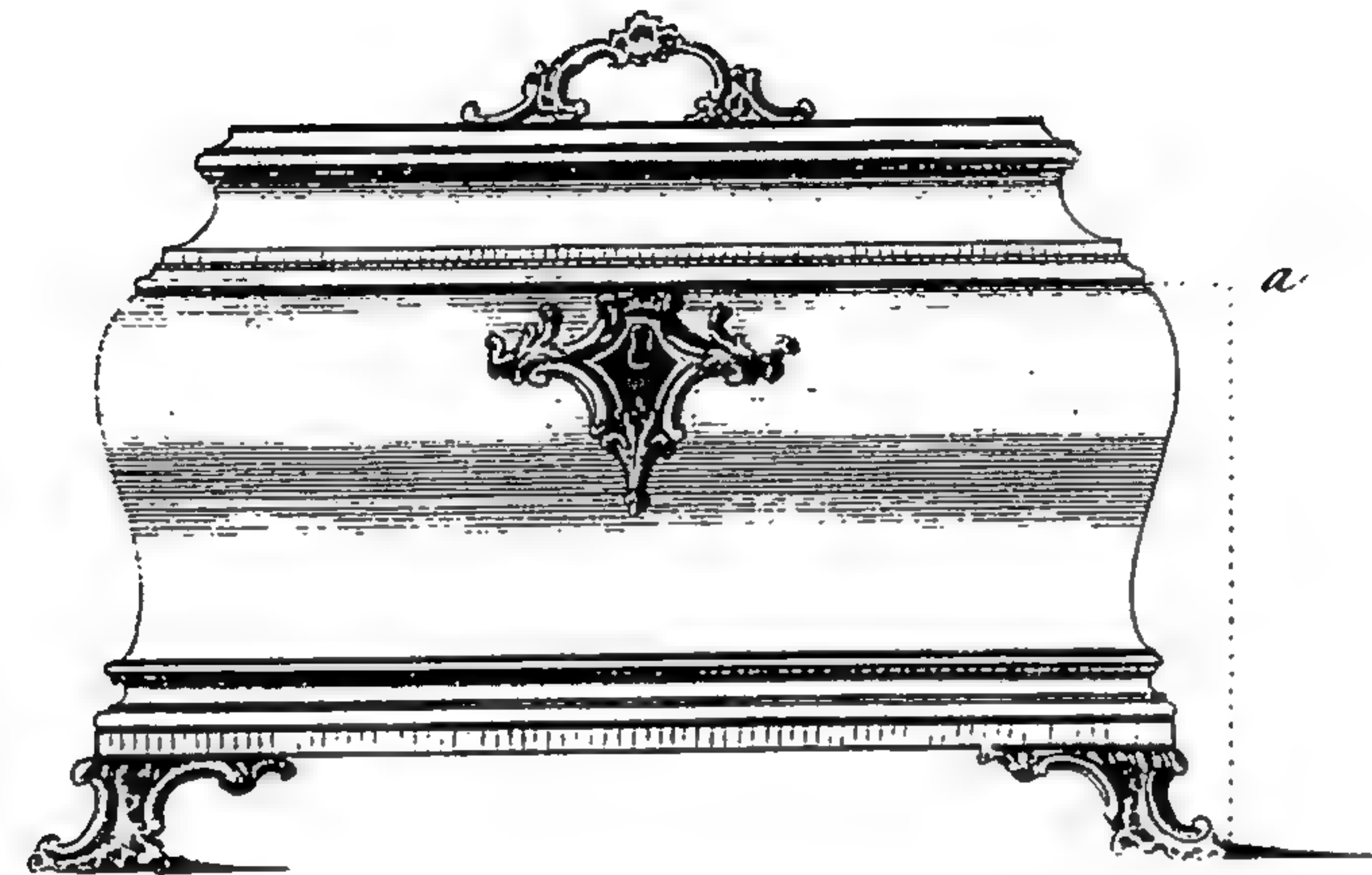
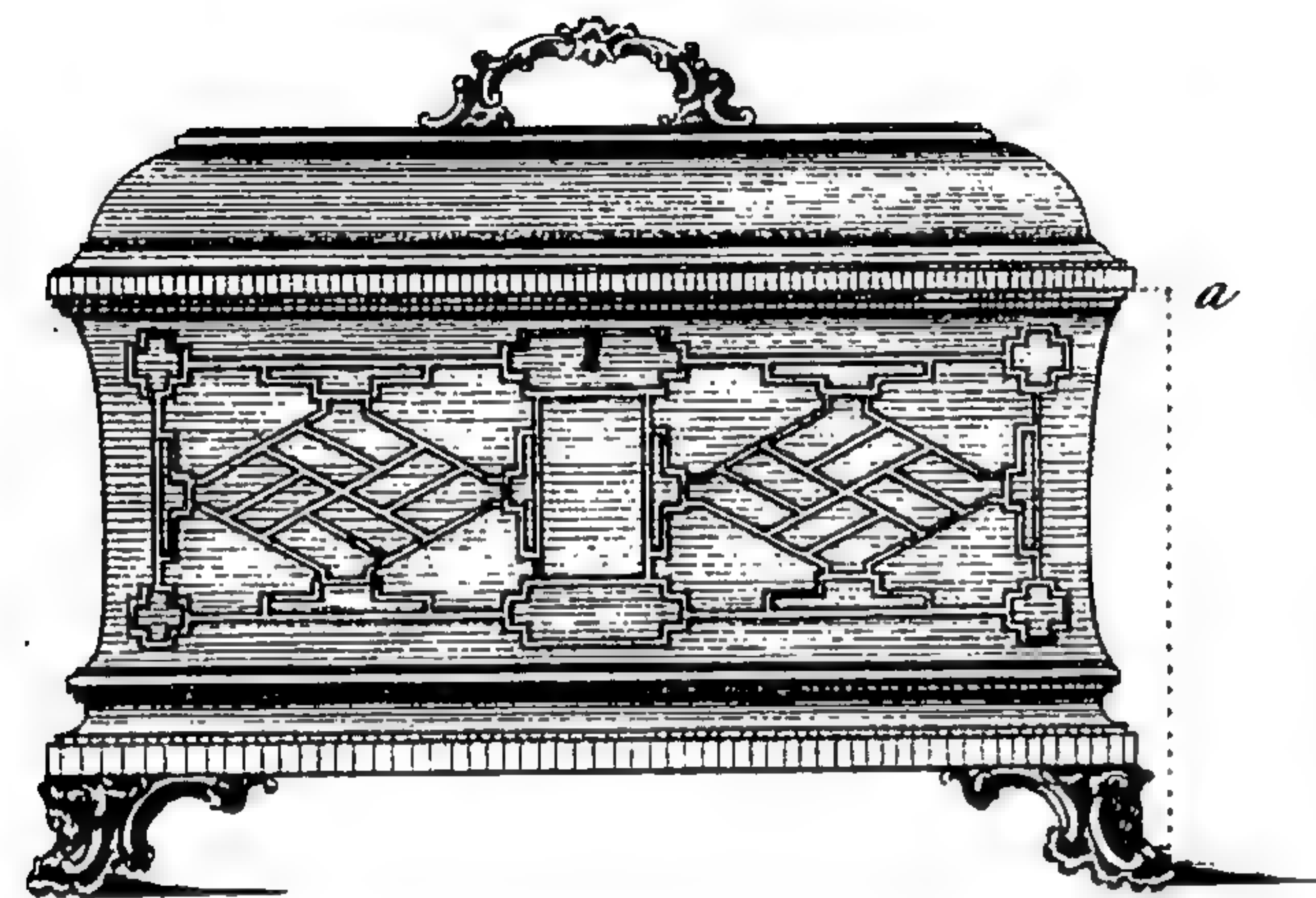


*Horse Fire Screens.*



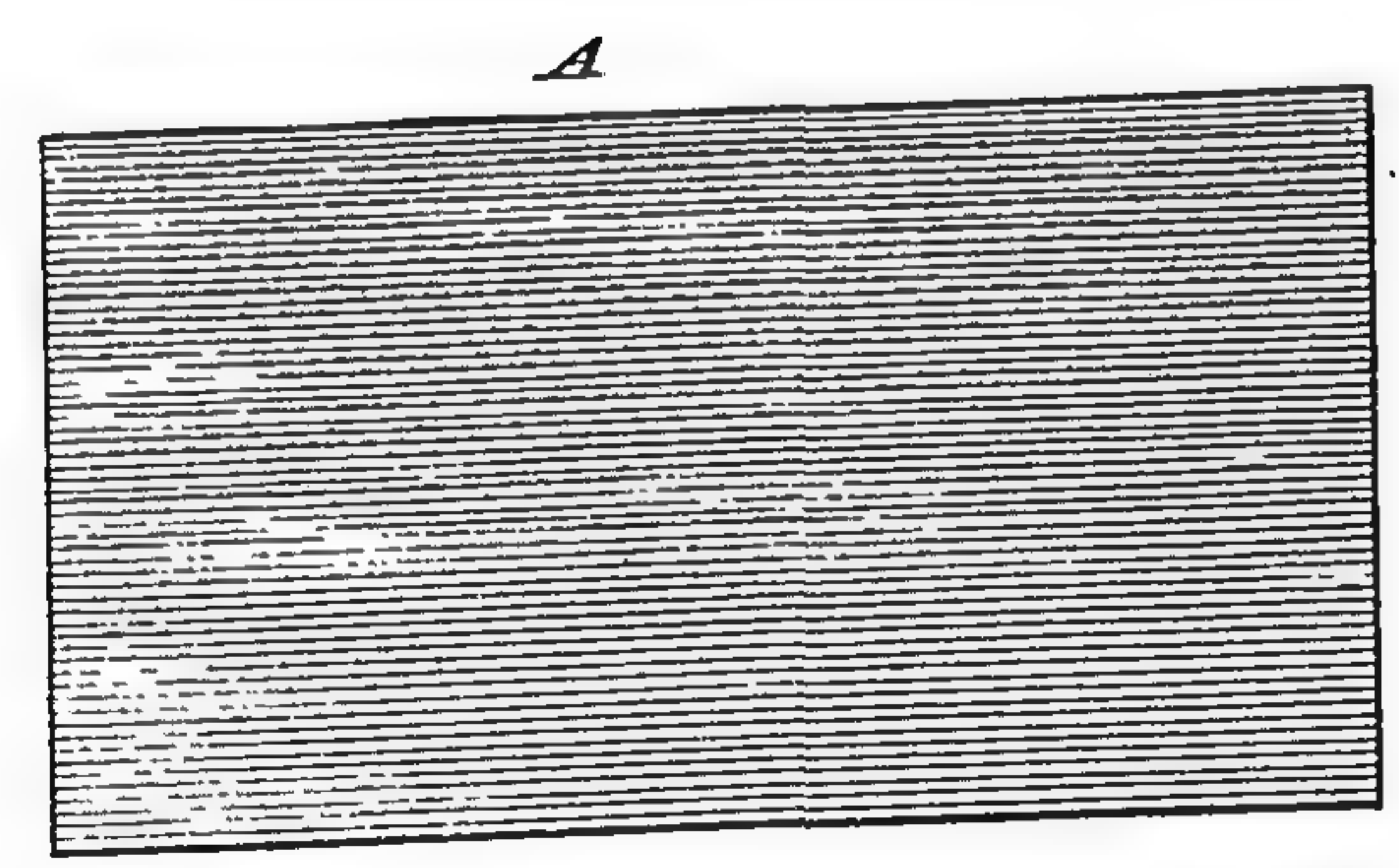
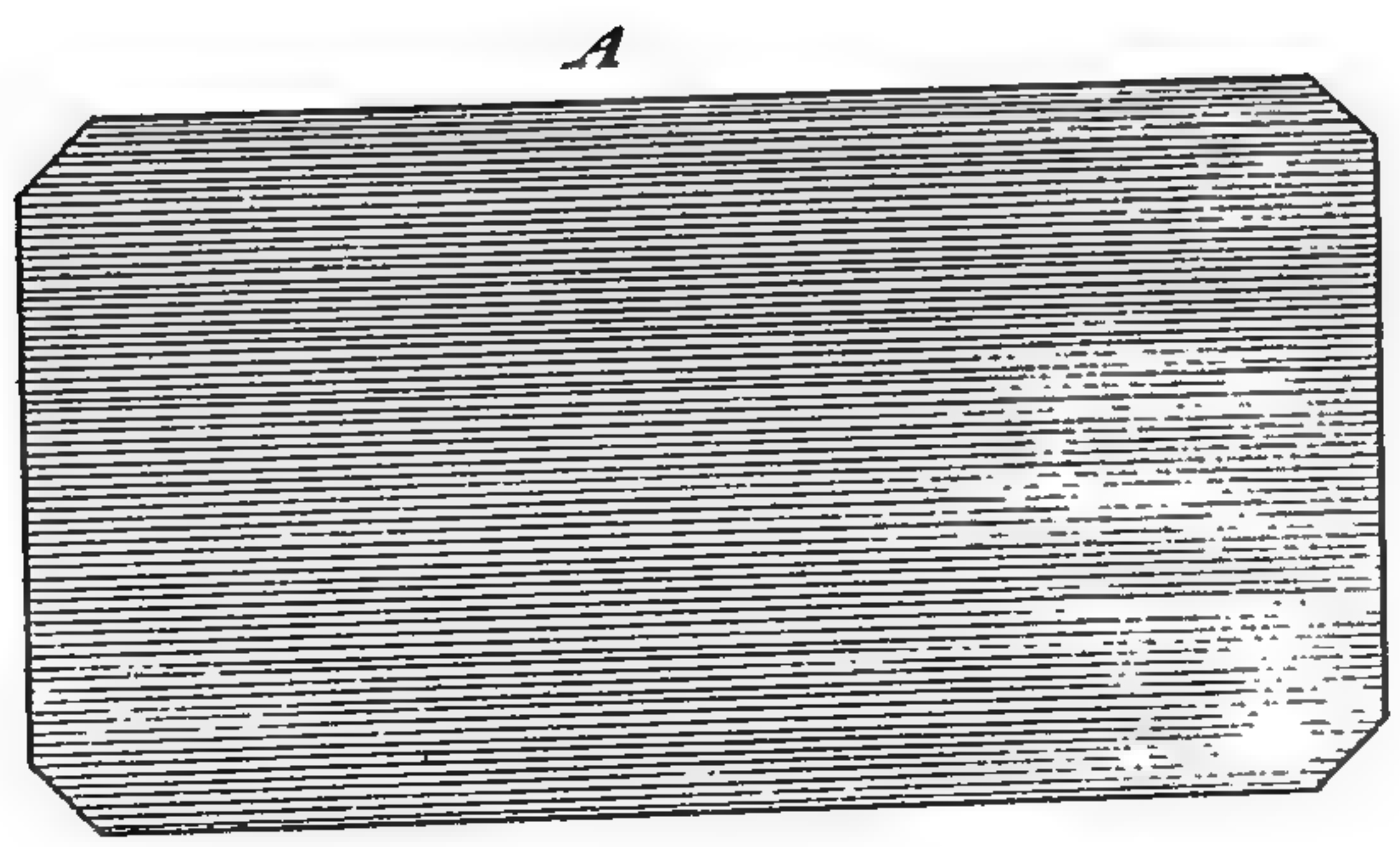
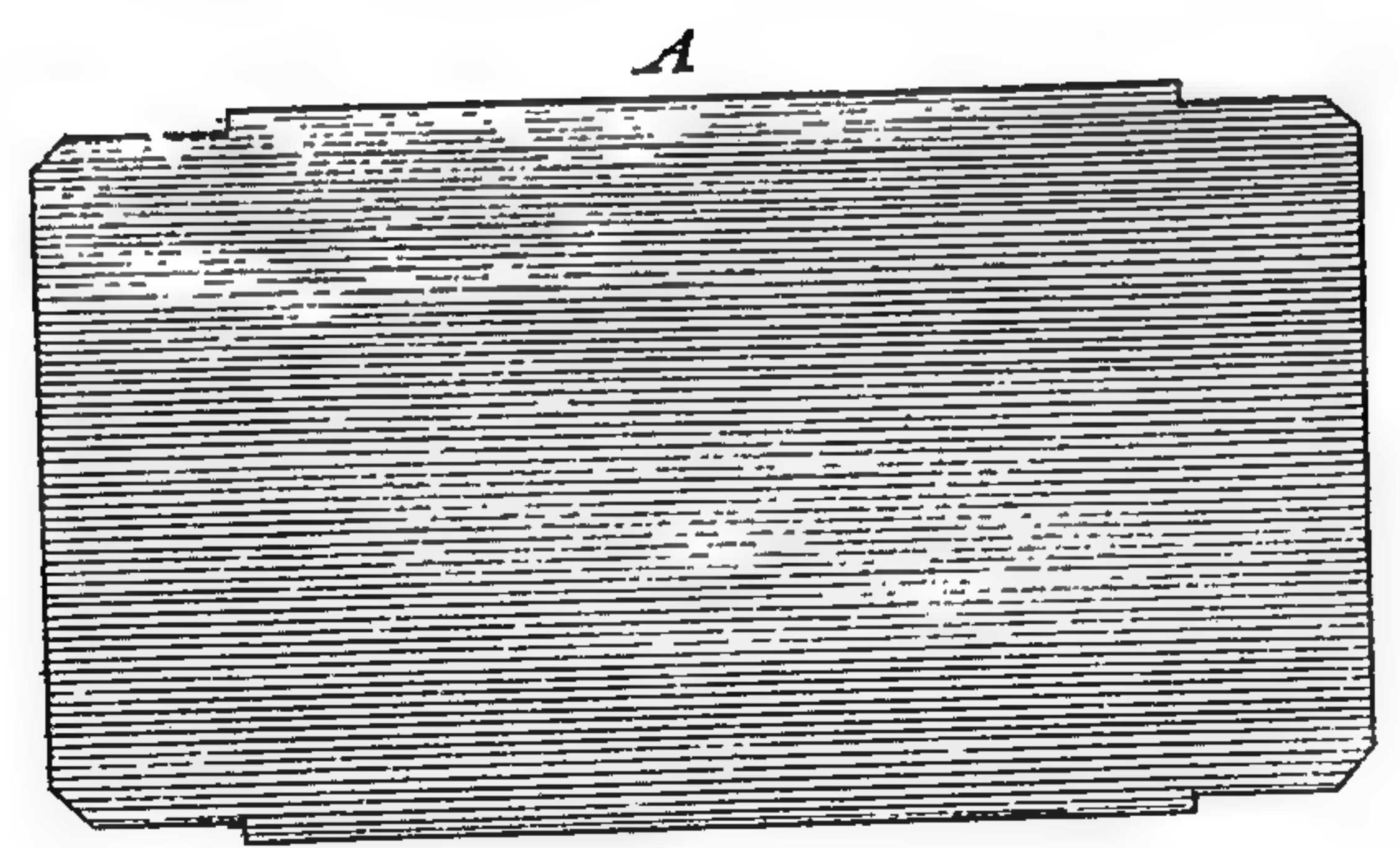
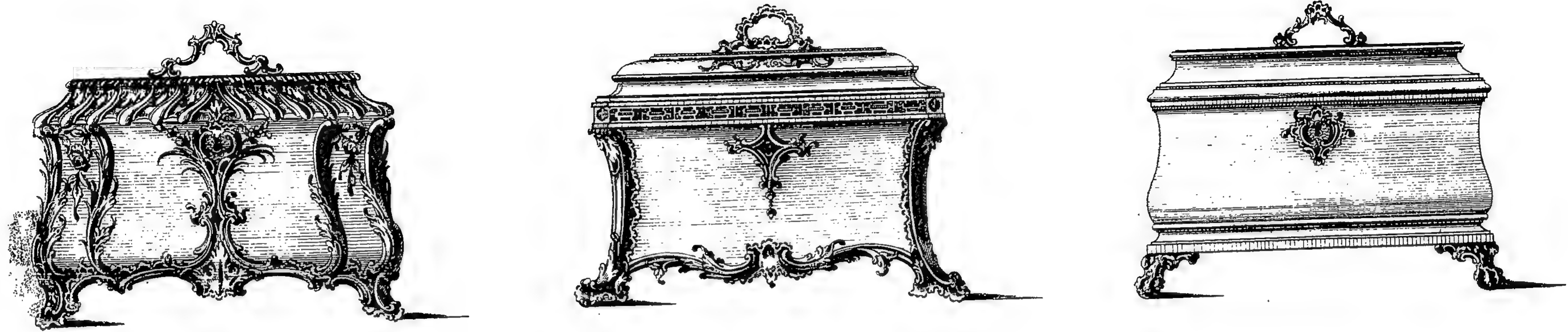


*Sea' Chests.*

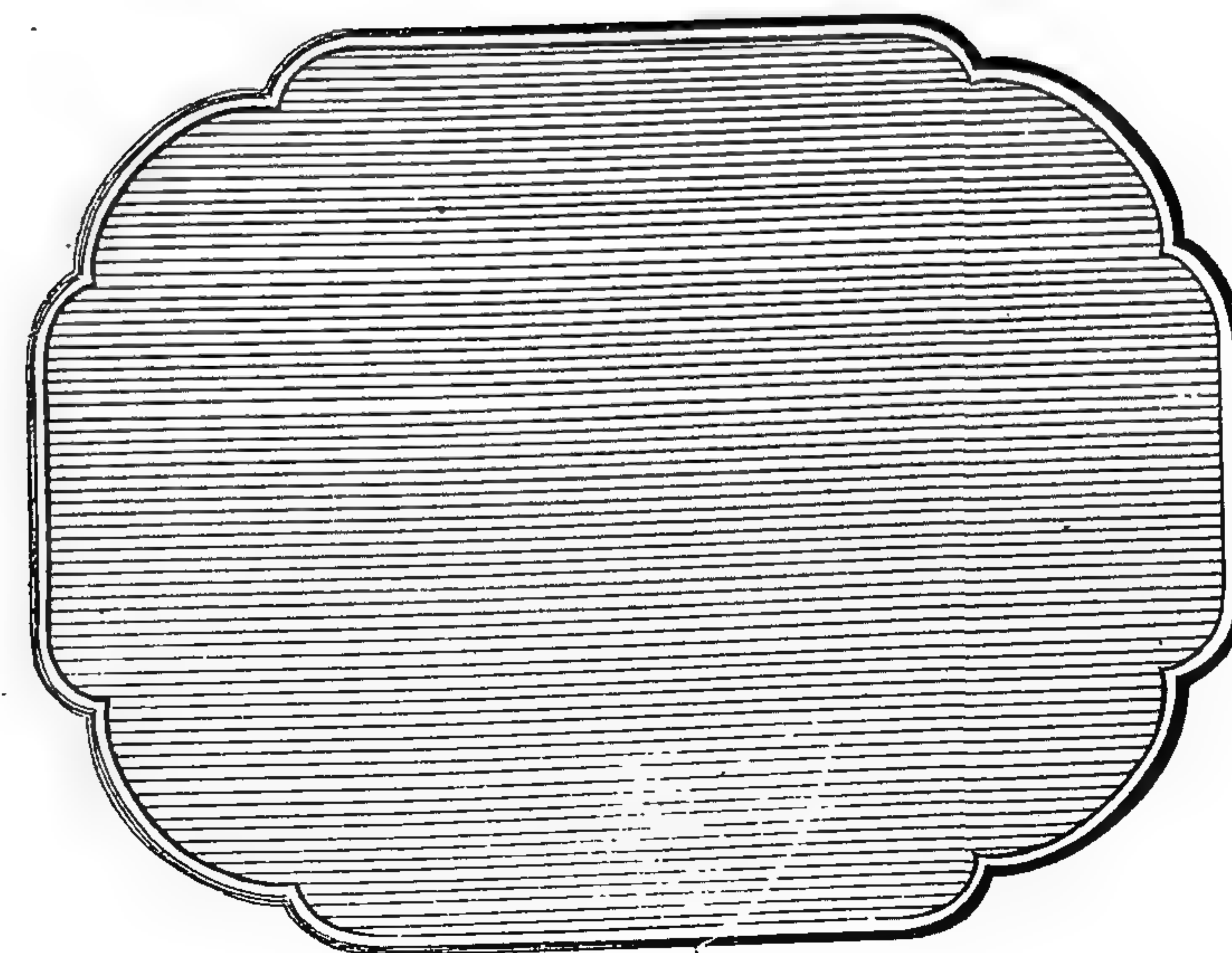
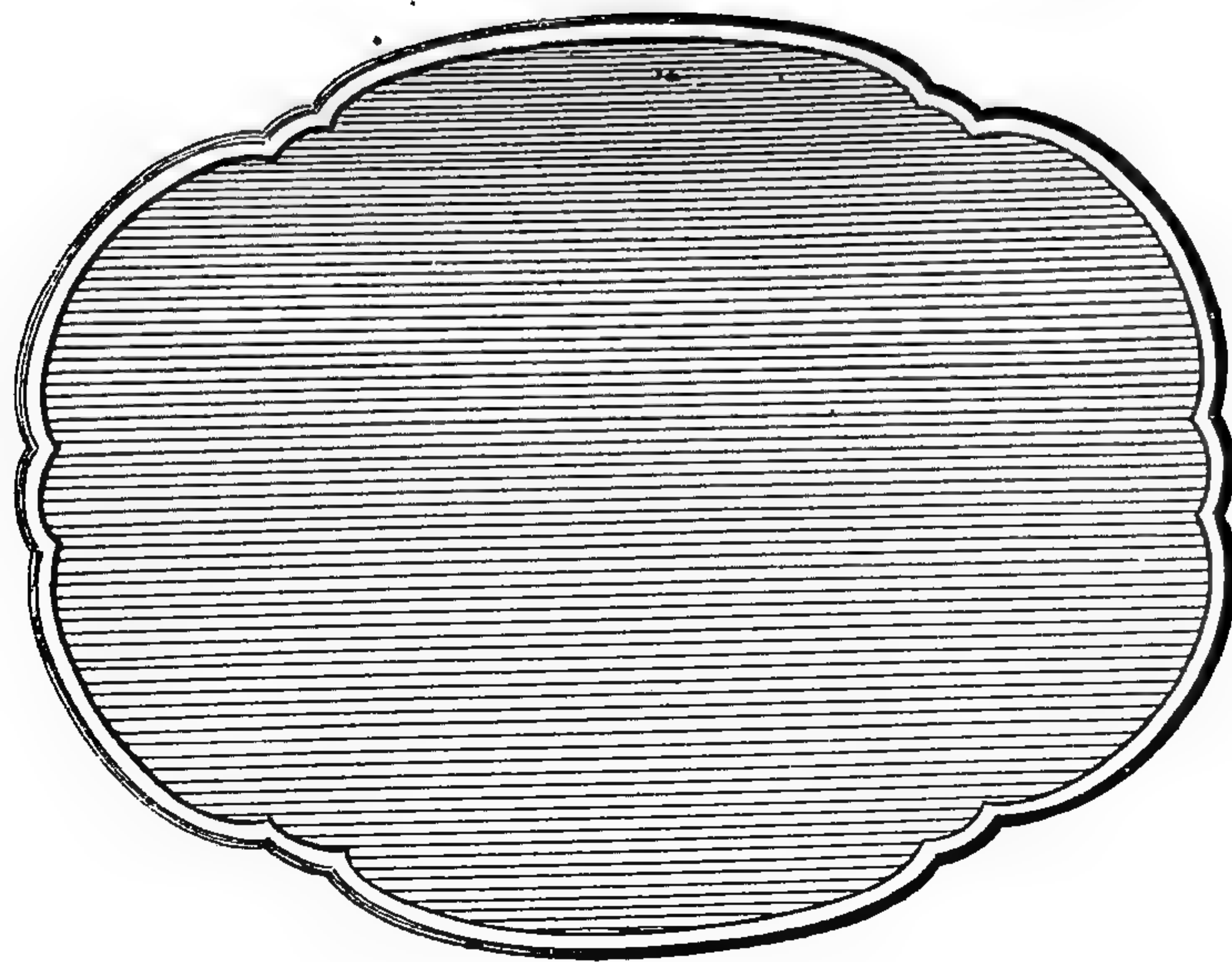
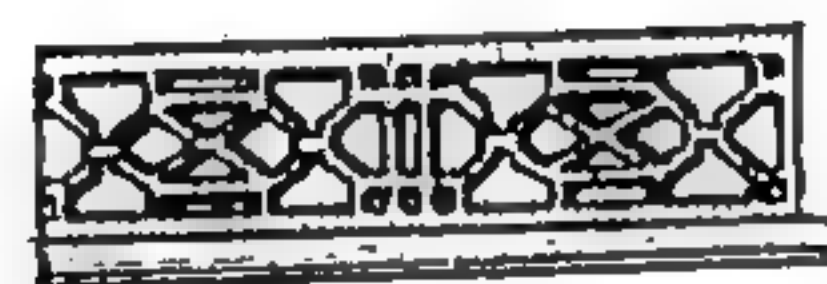
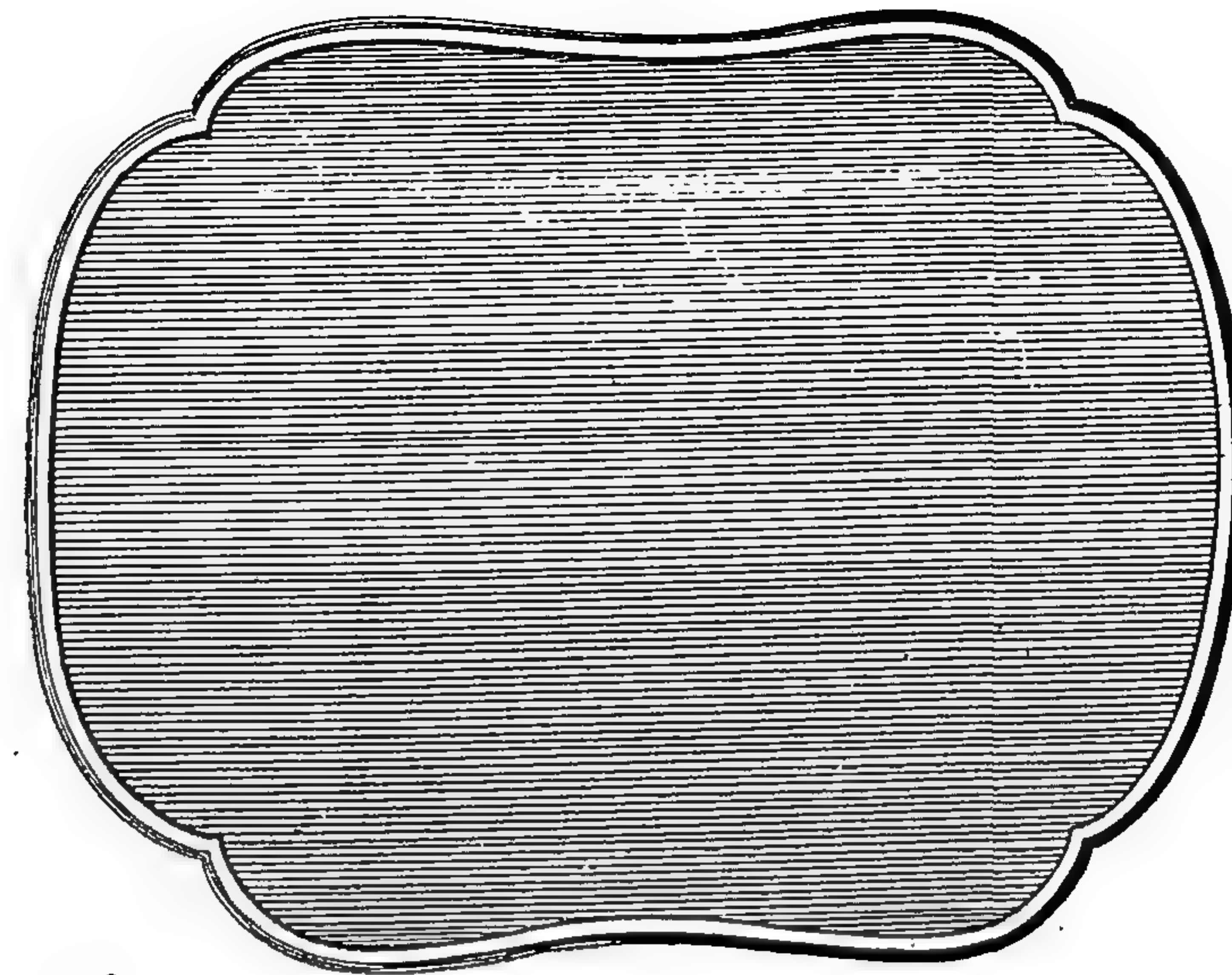
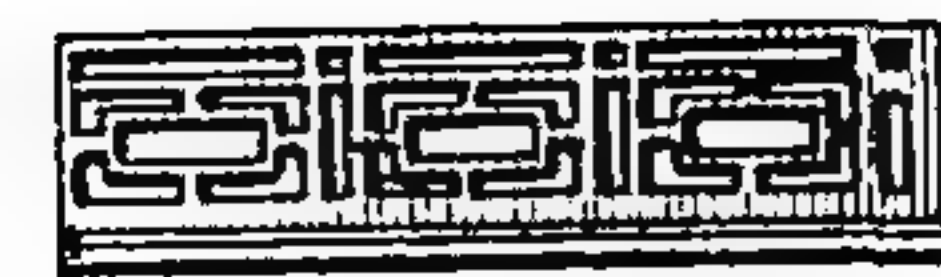
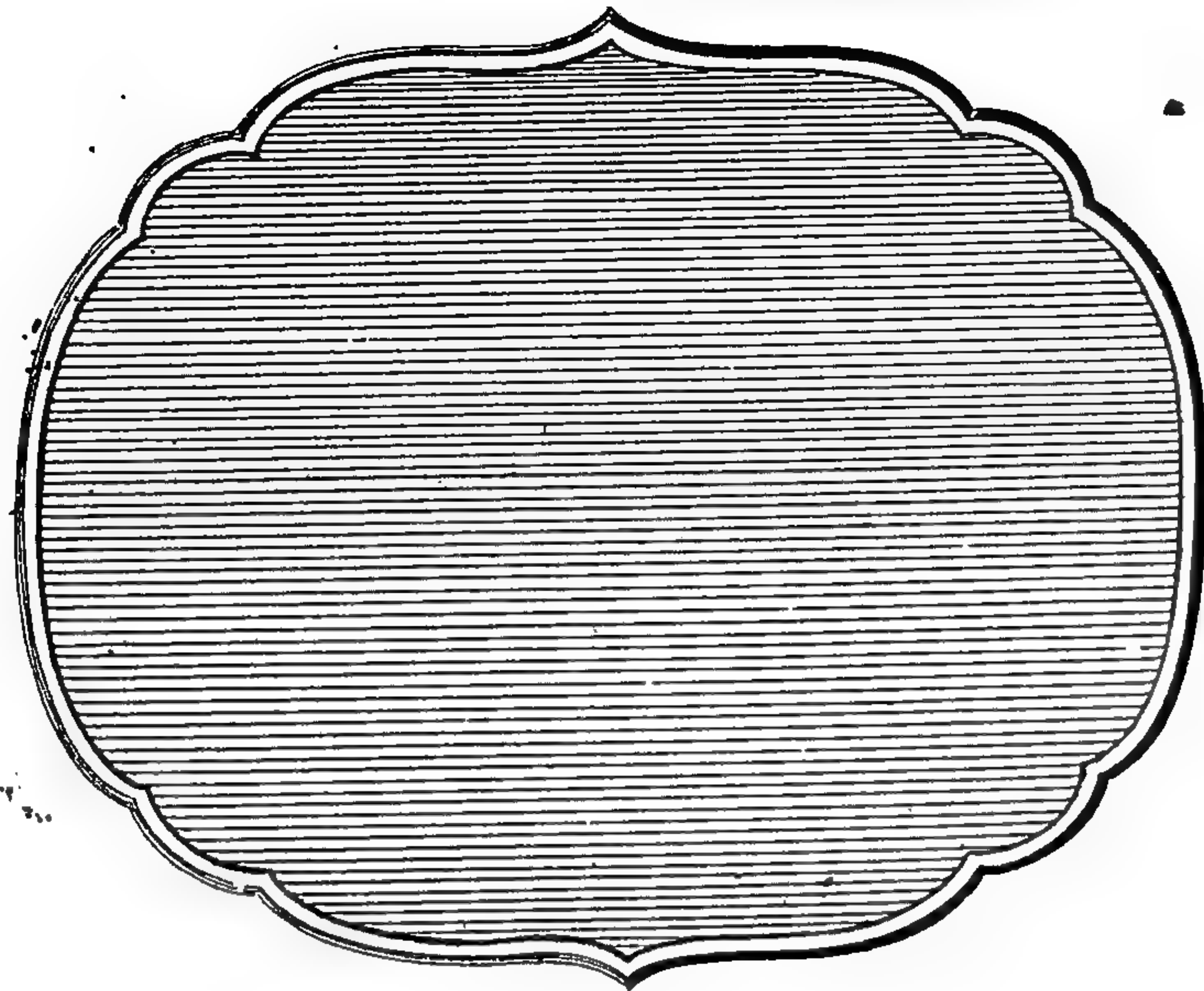




Sea Chests.





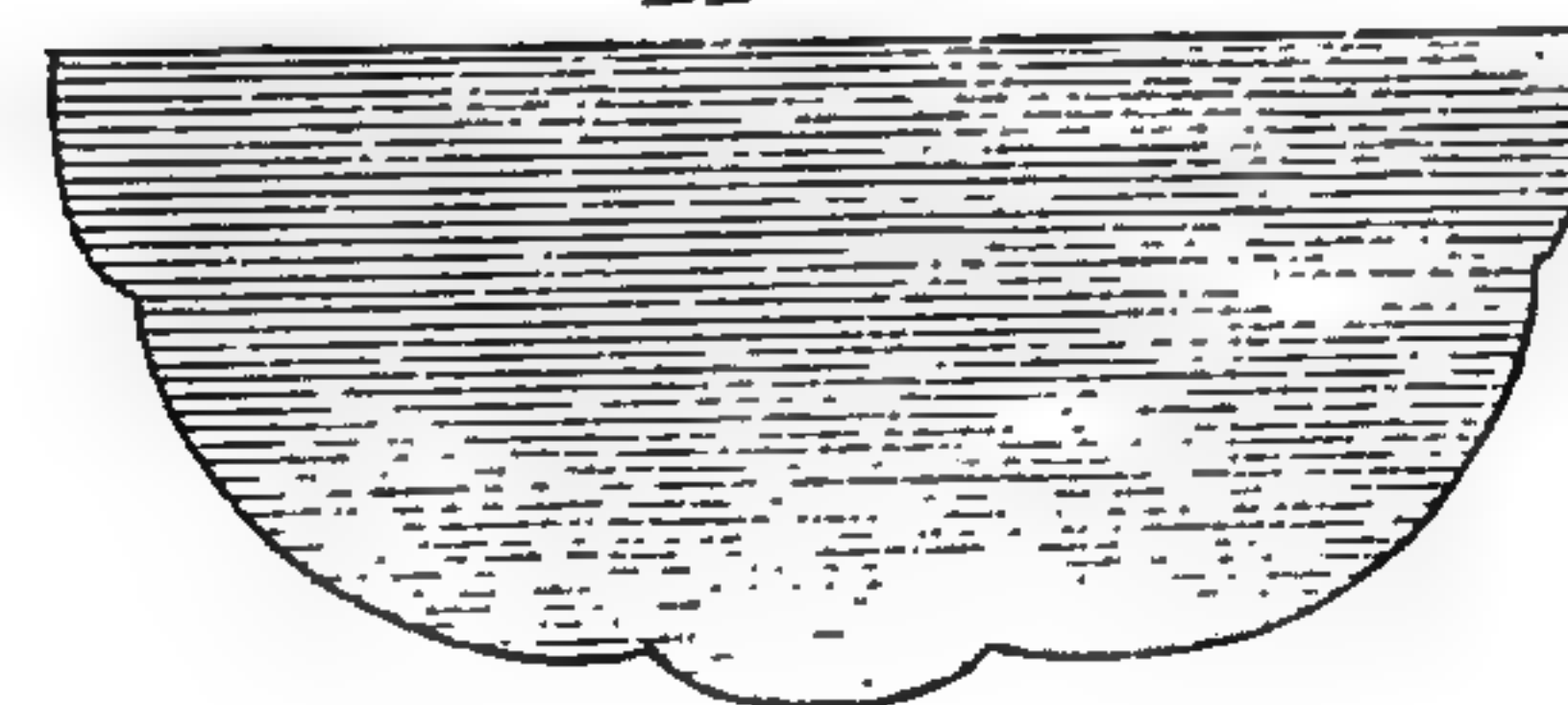




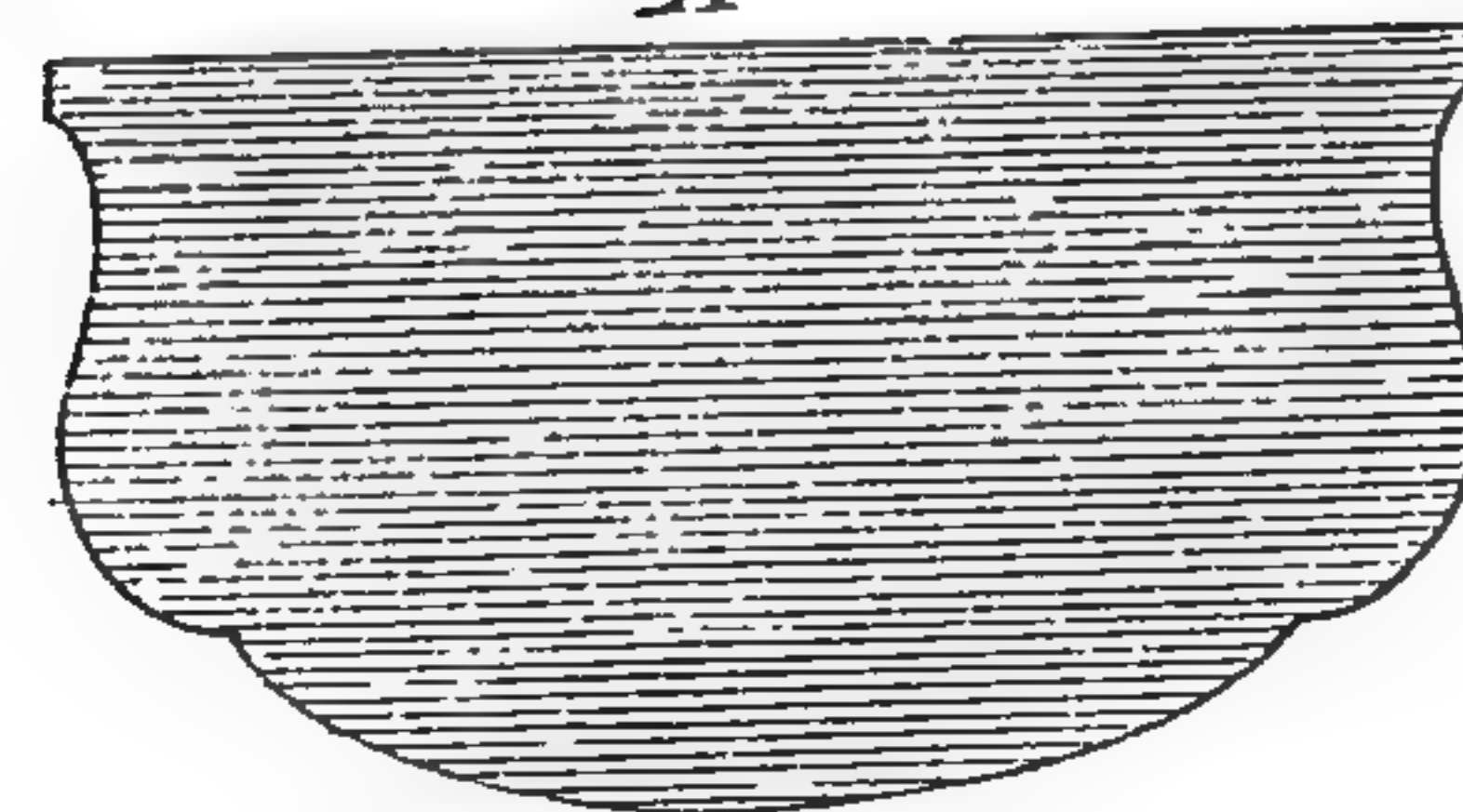
*Brackets for Busts. —*



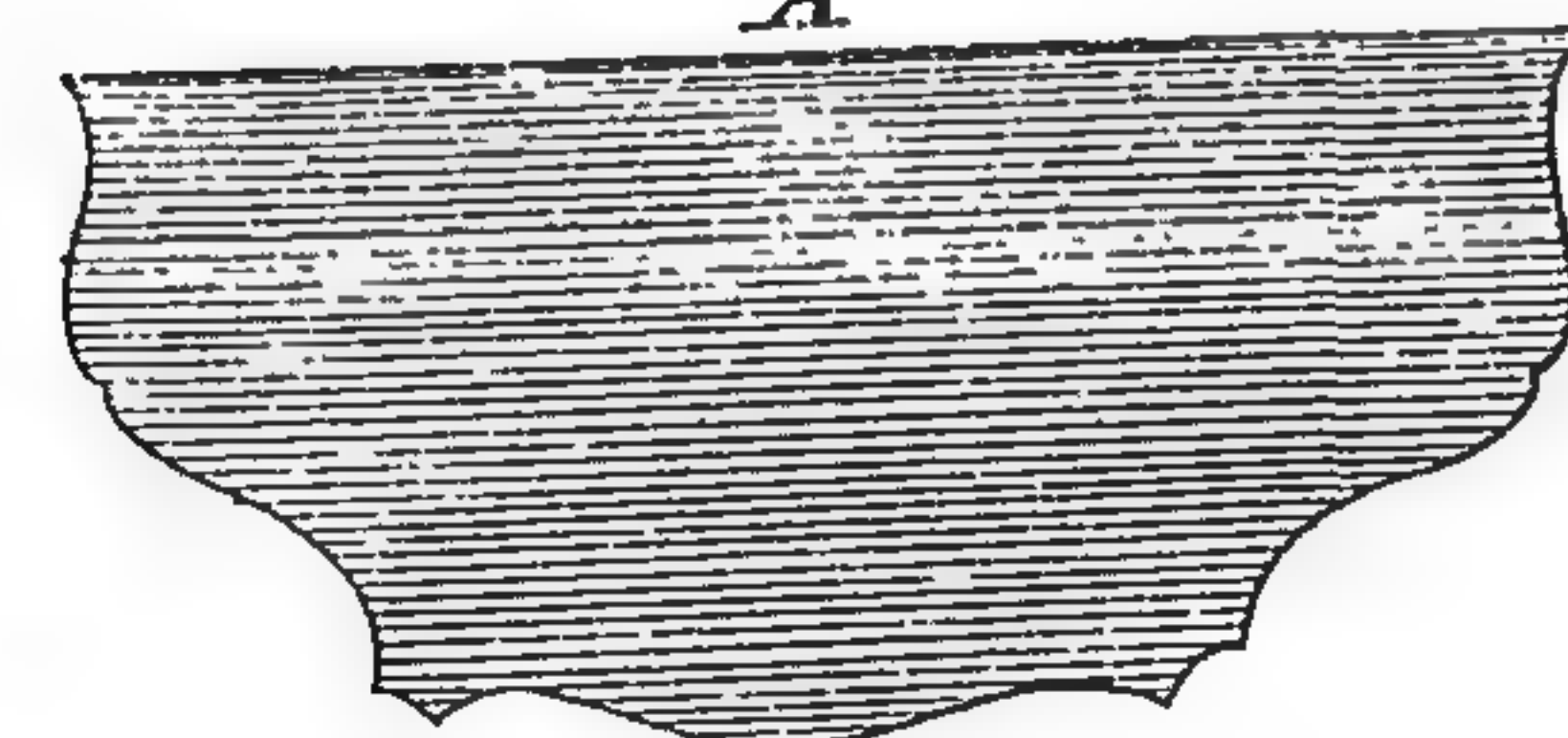
A



A

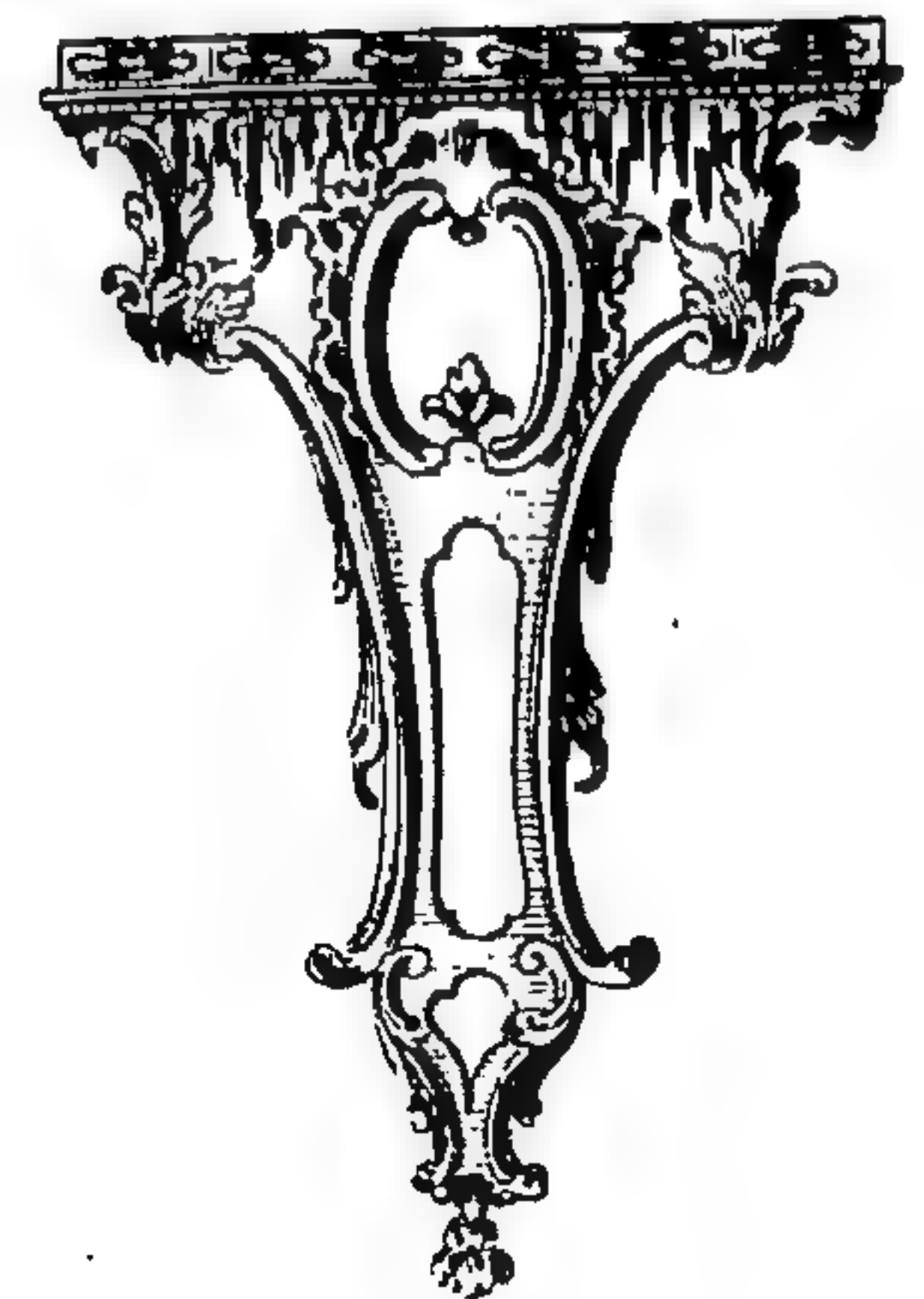
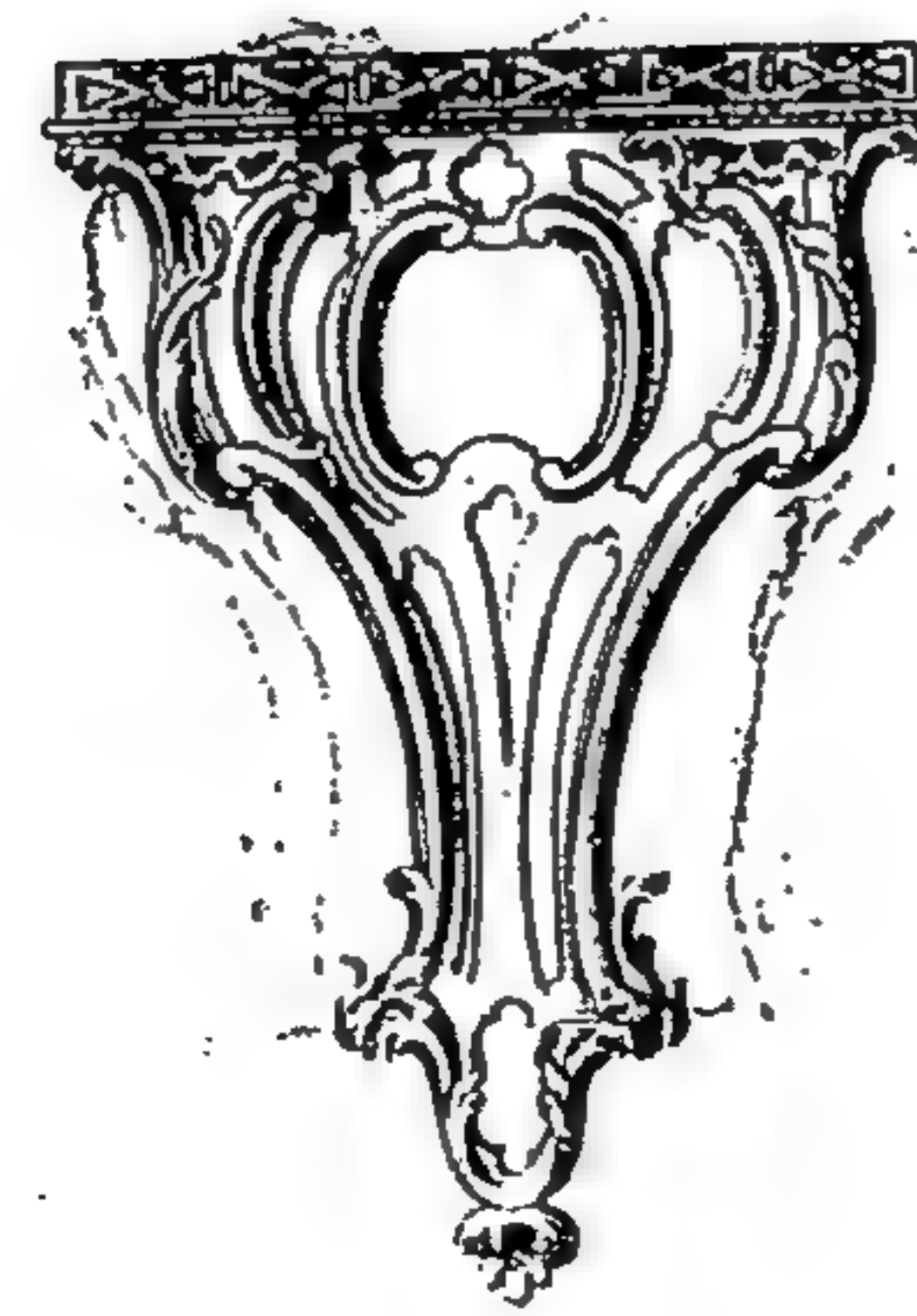
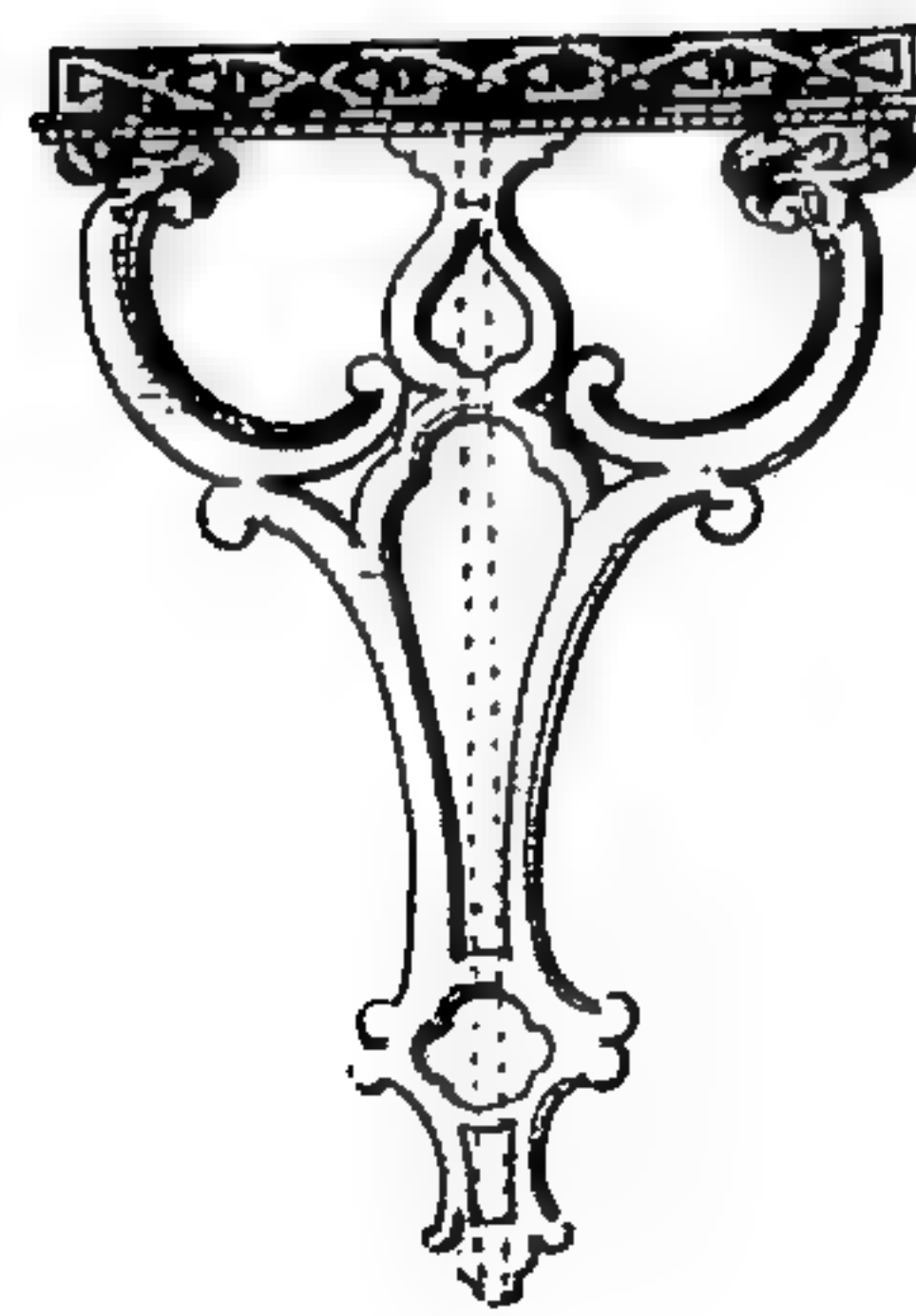


A



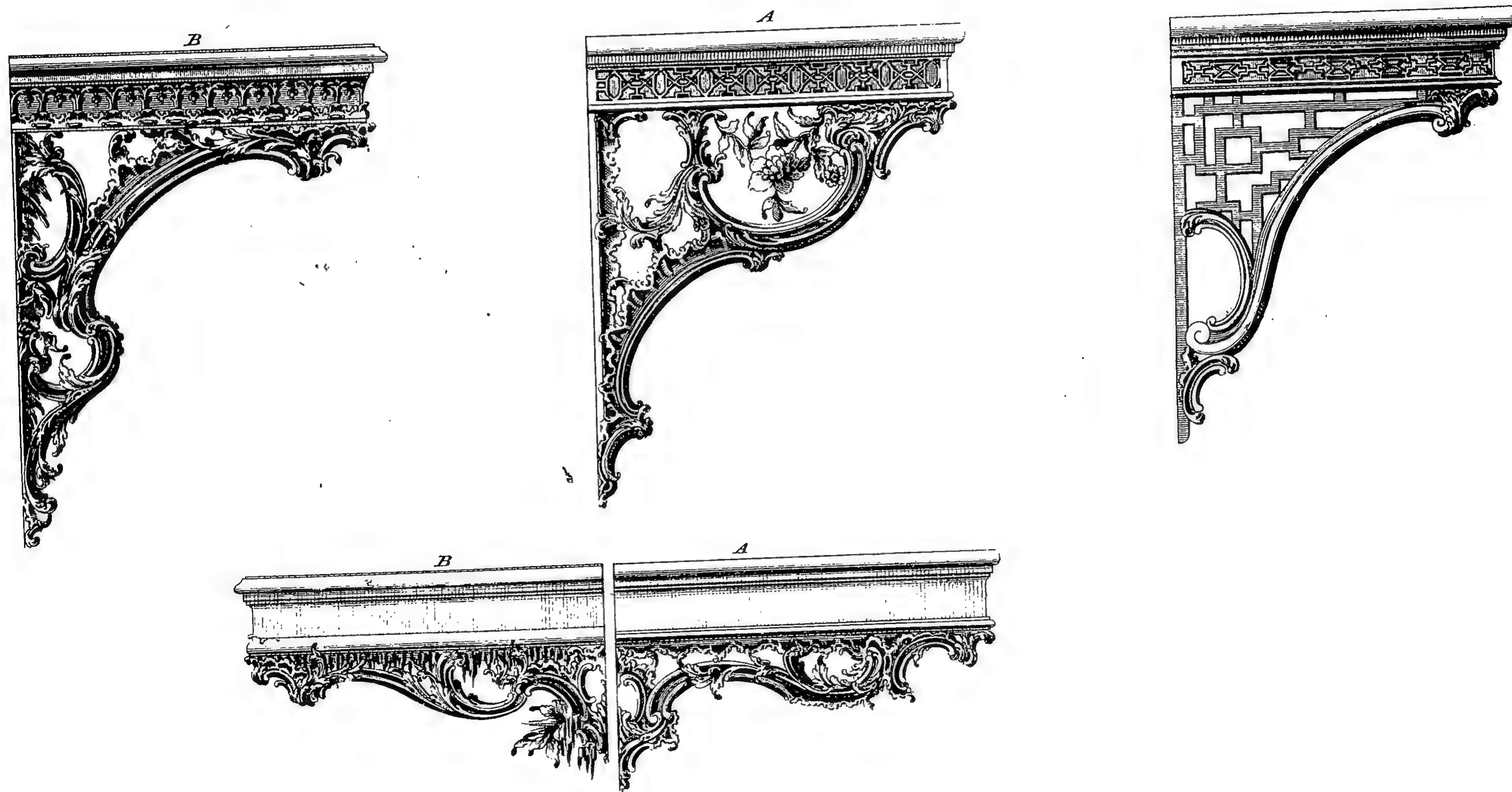


*Brackets for Bustos &c.*



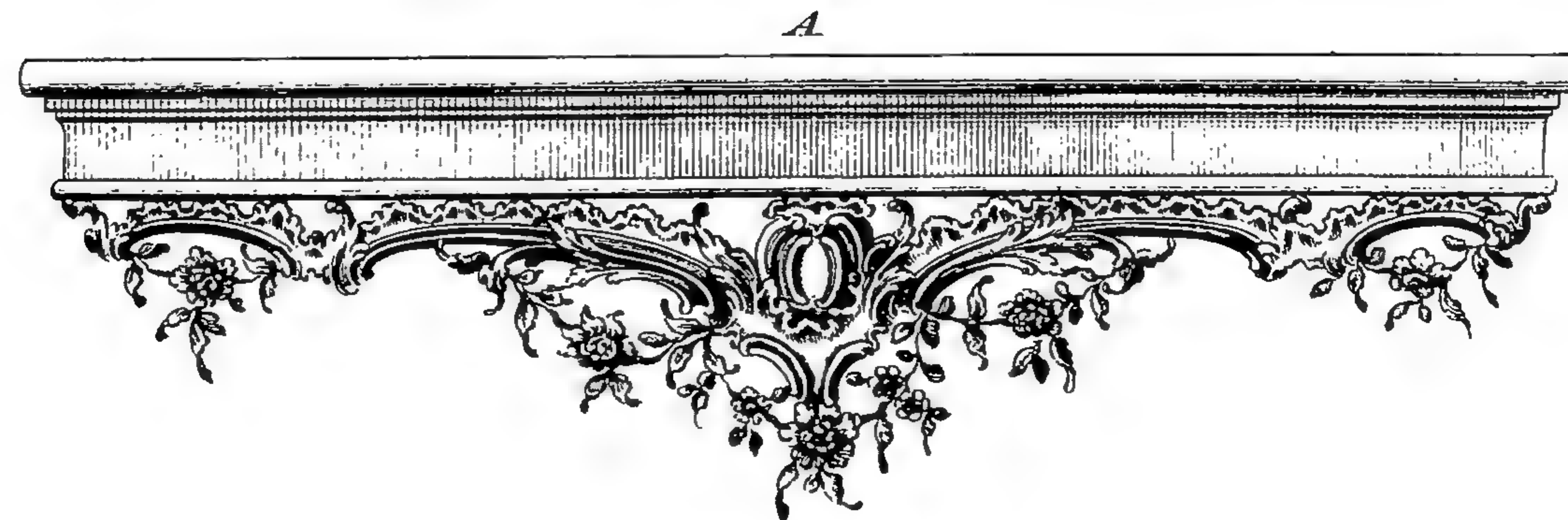
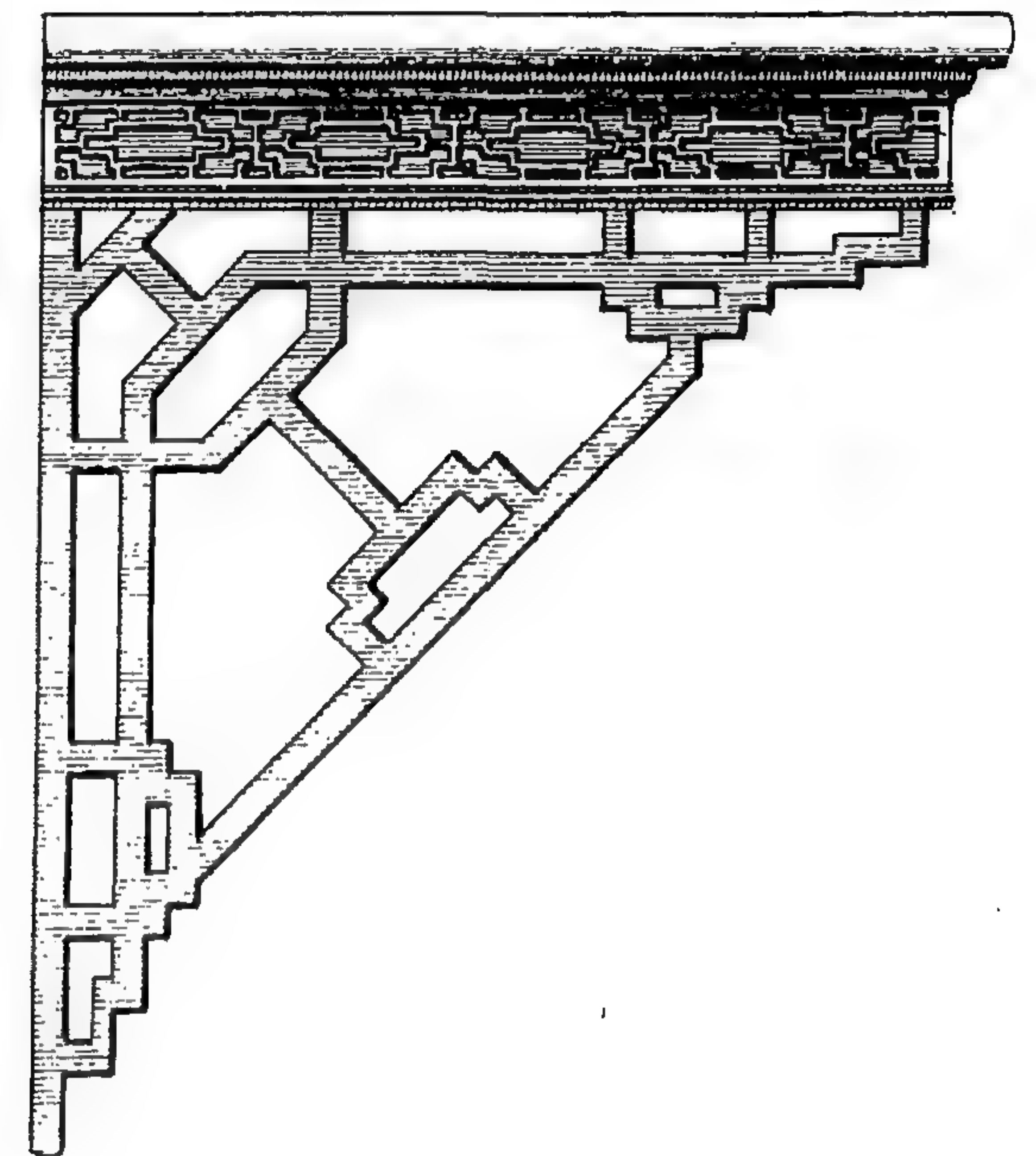
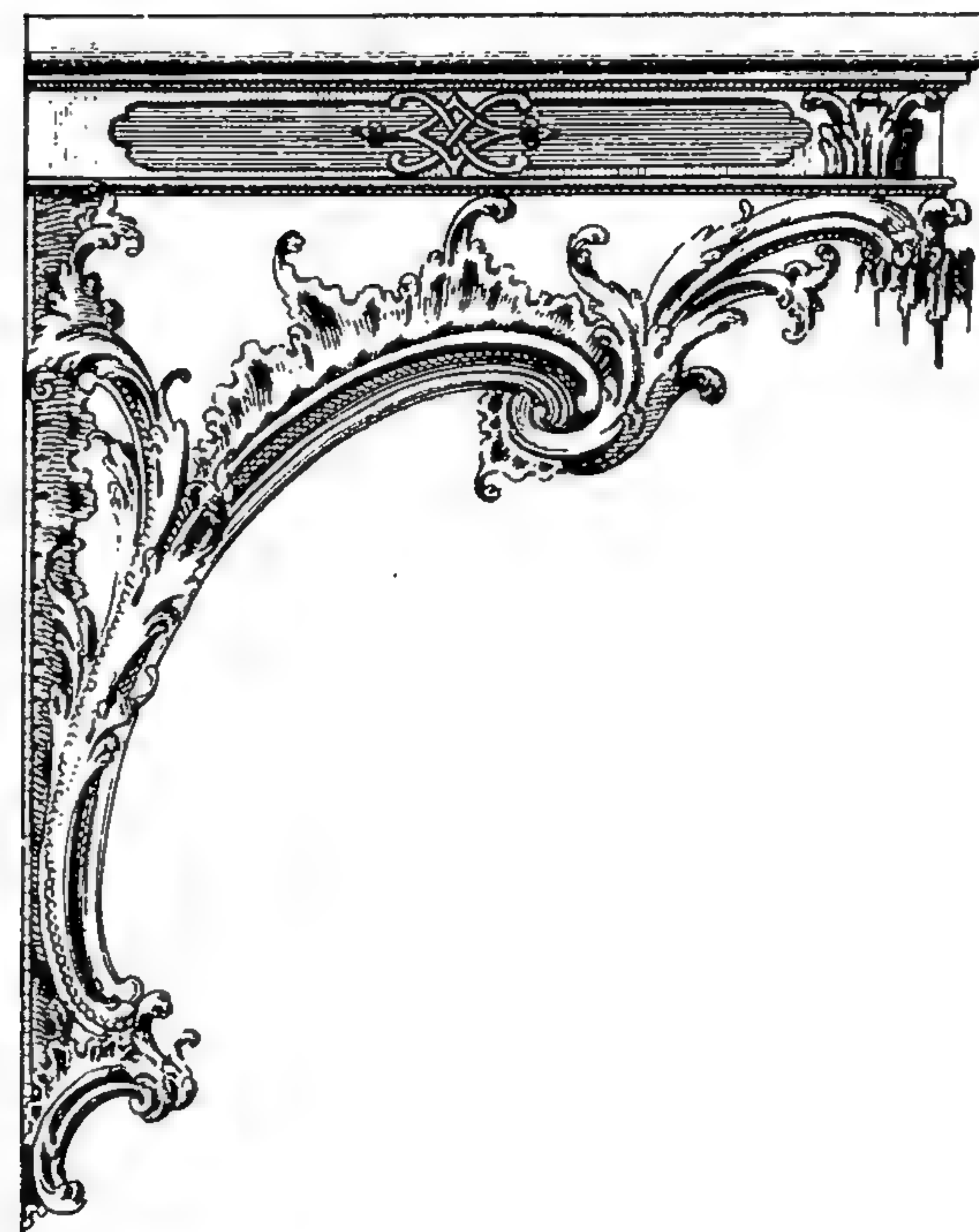
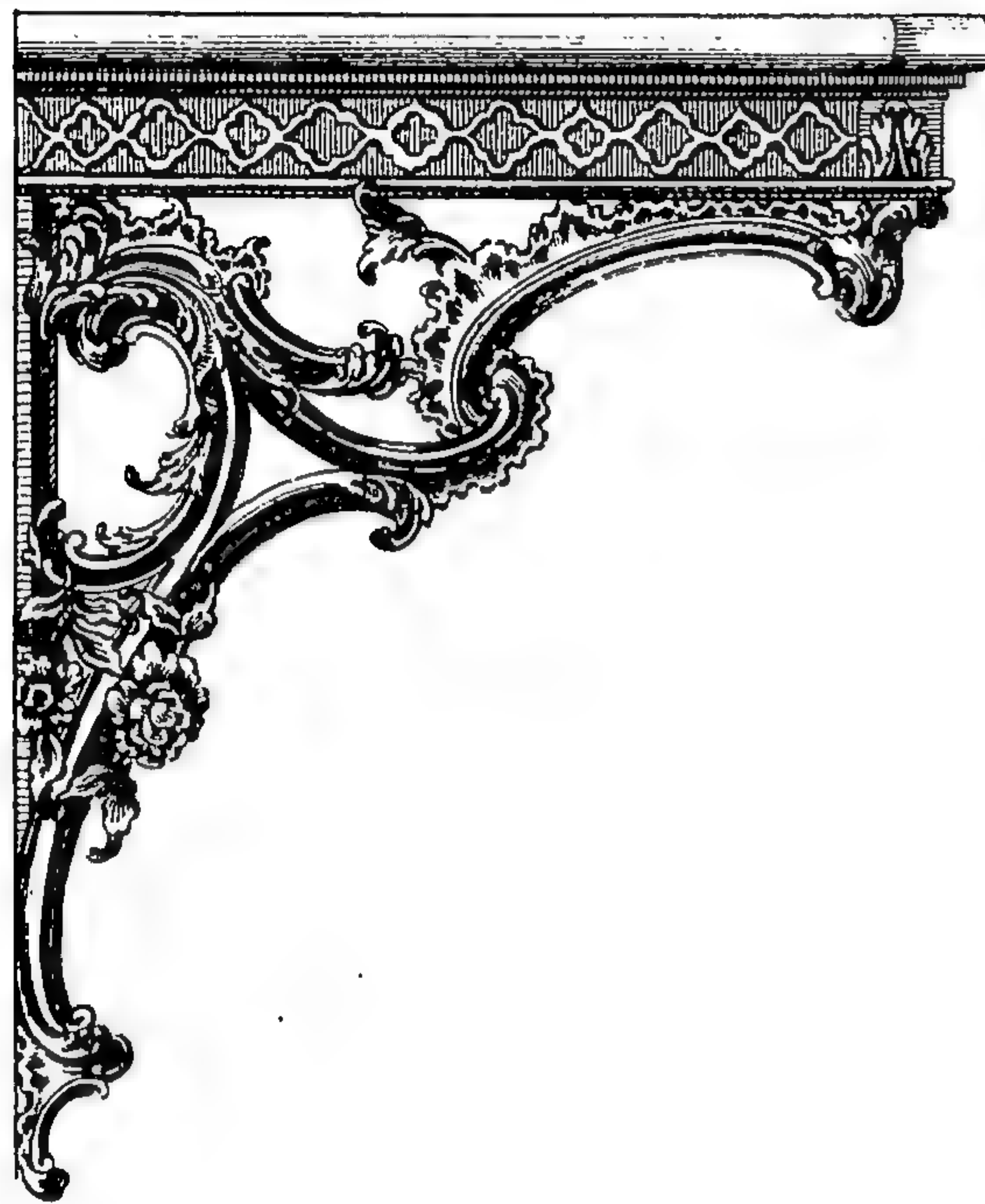


*Brackets for Marble Slabs*



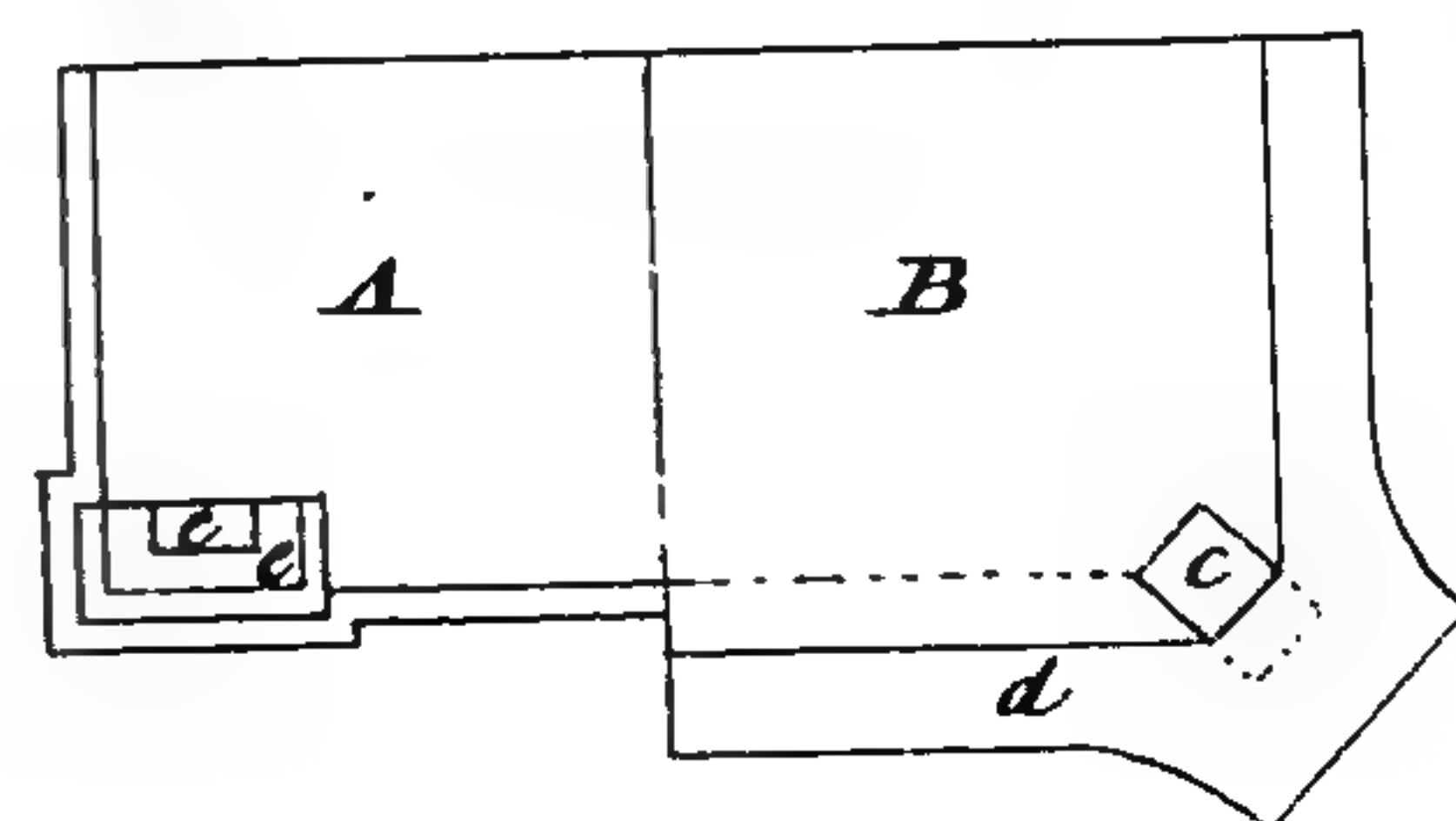
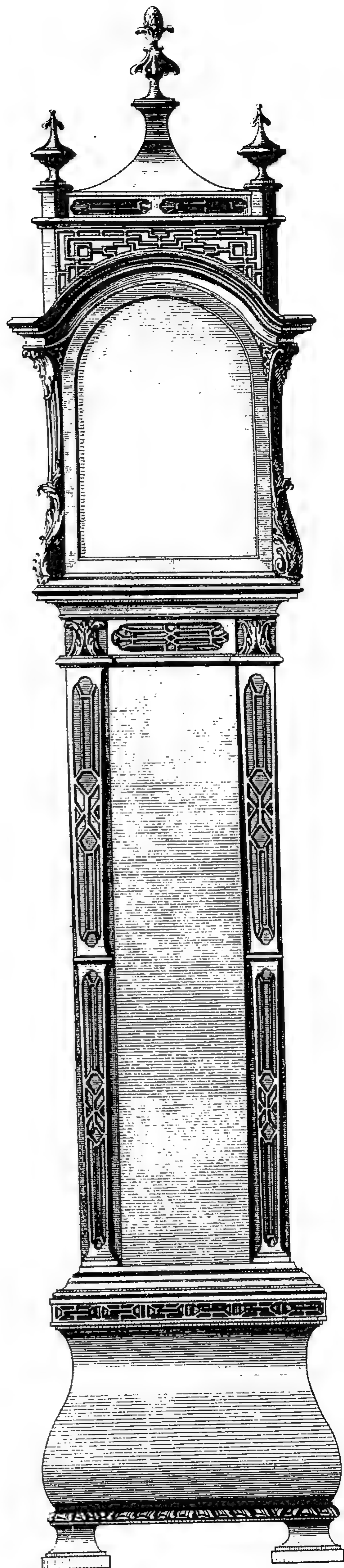
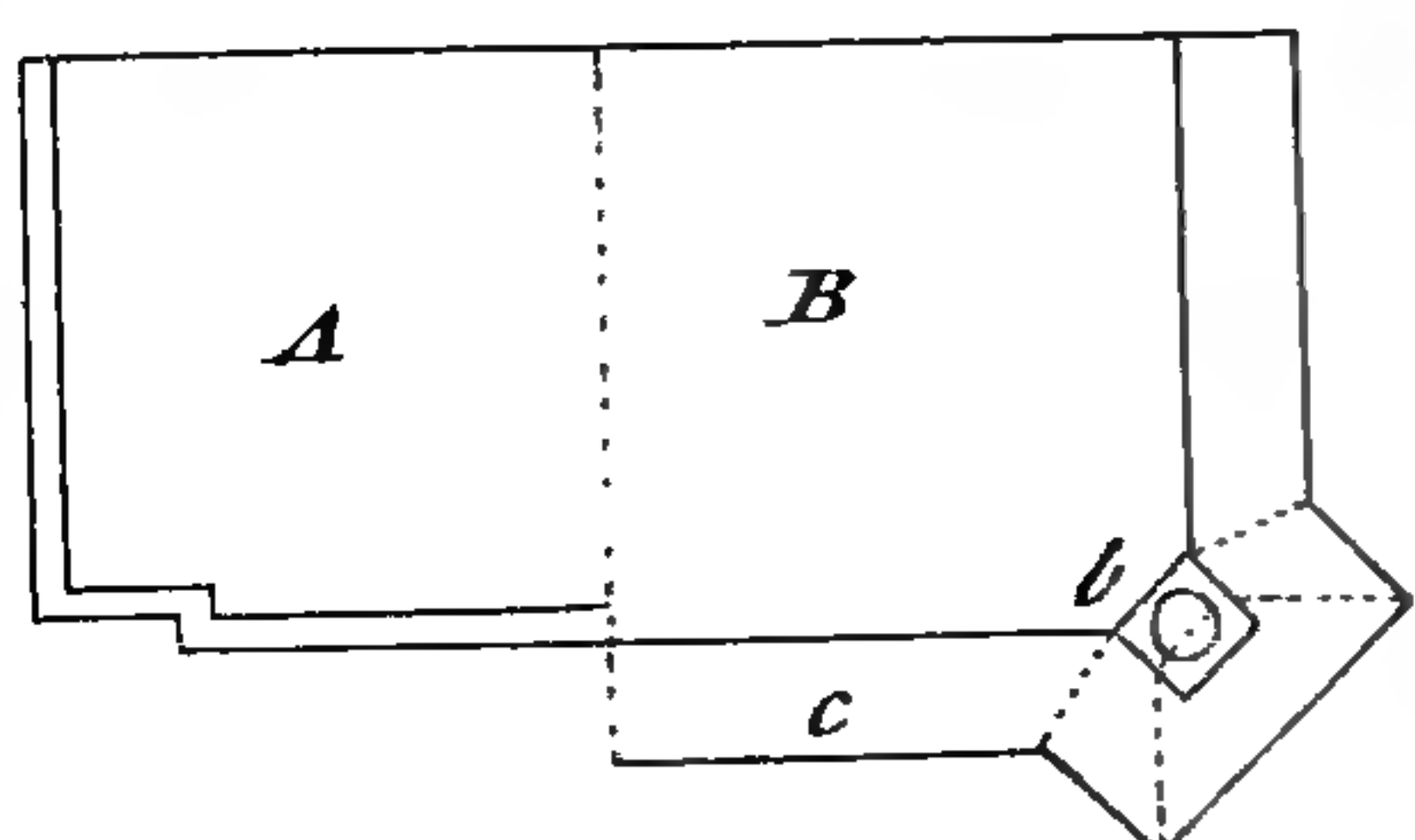
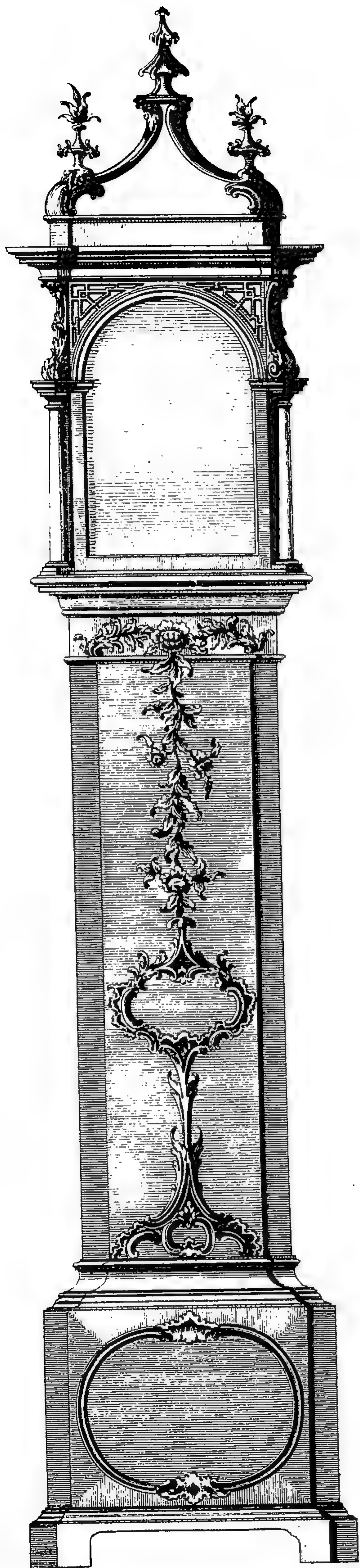


*Brackets for Marble Slabs.*



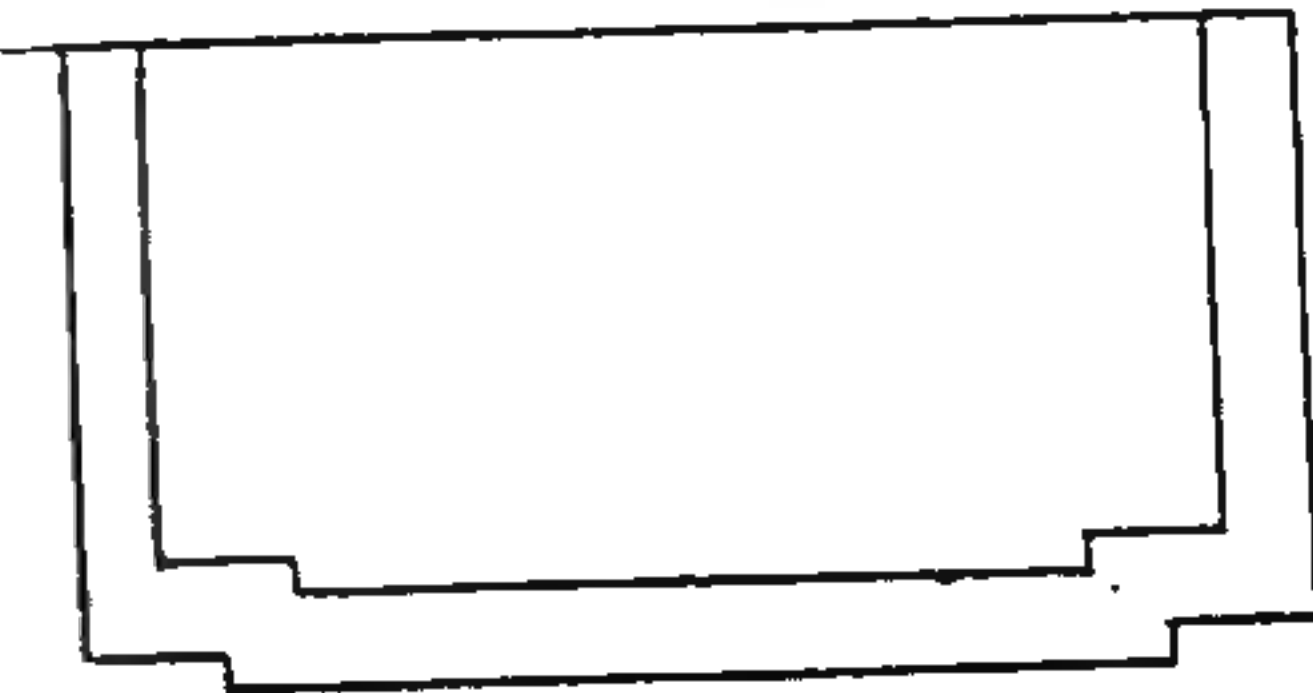
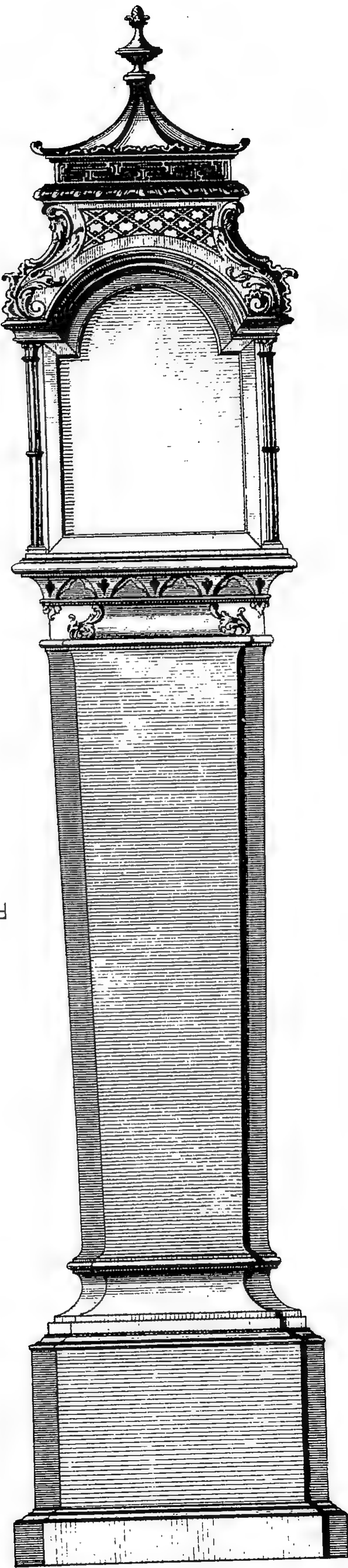
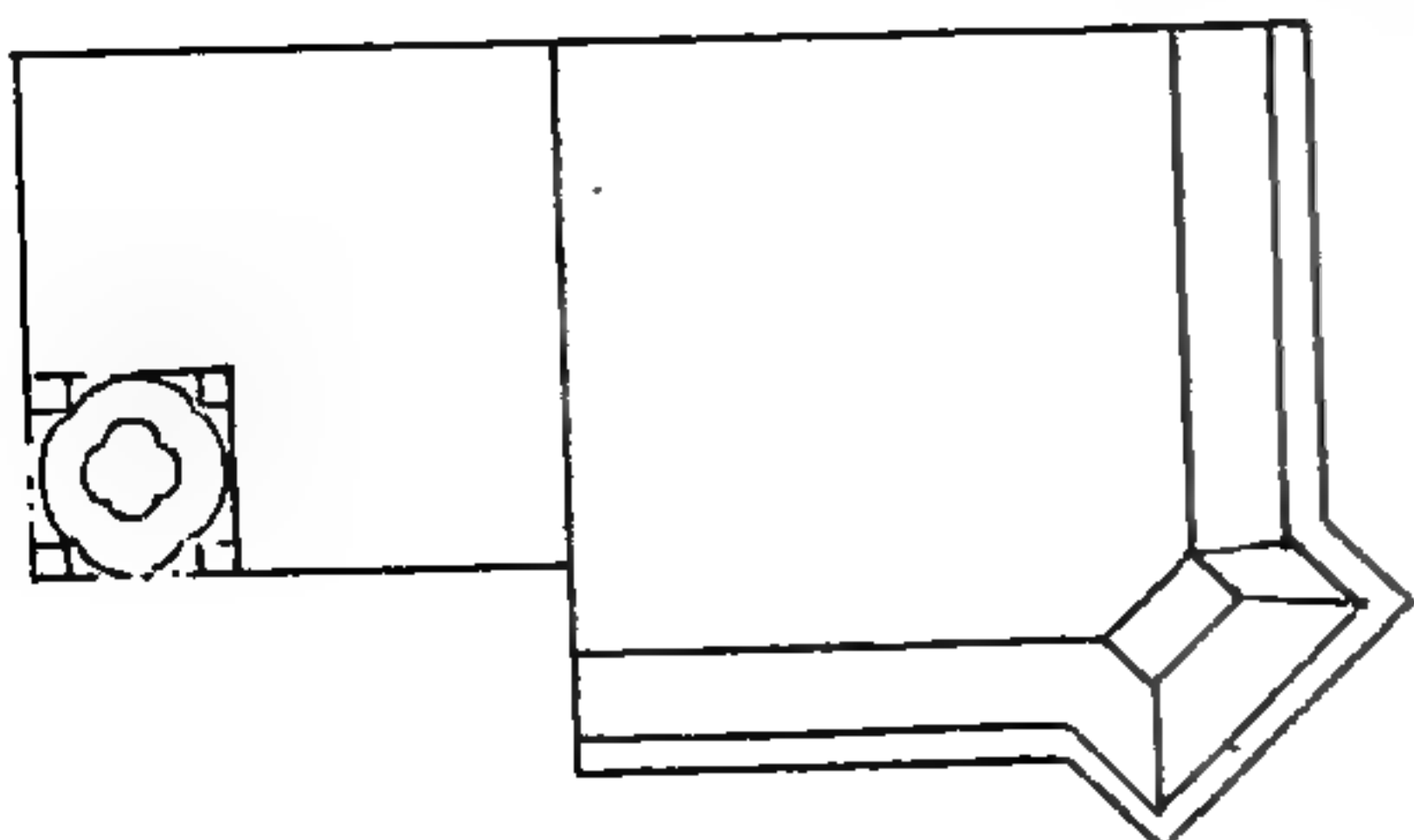
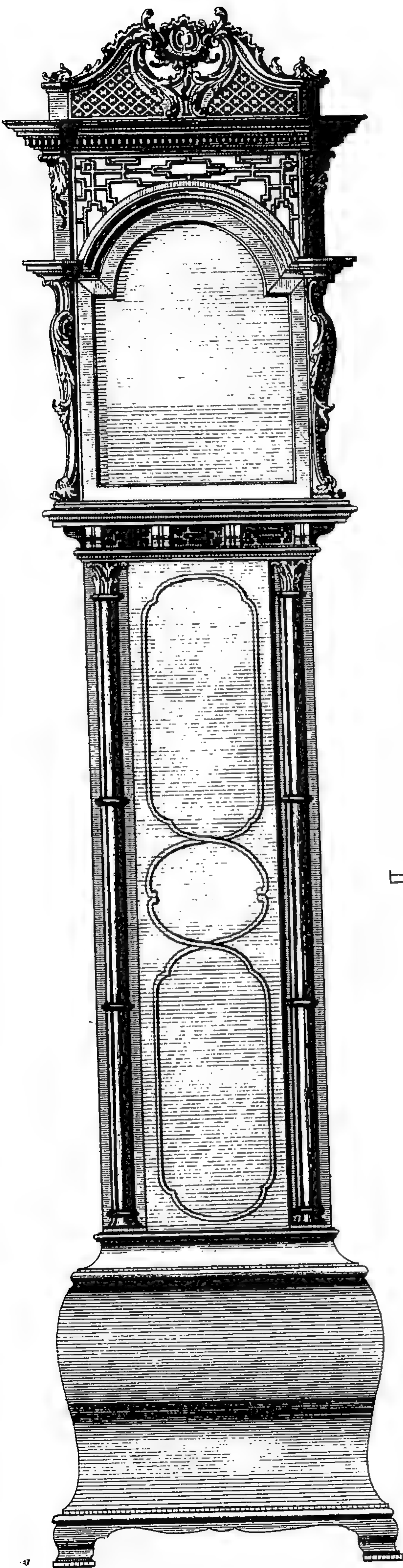


*Clock Cases.*



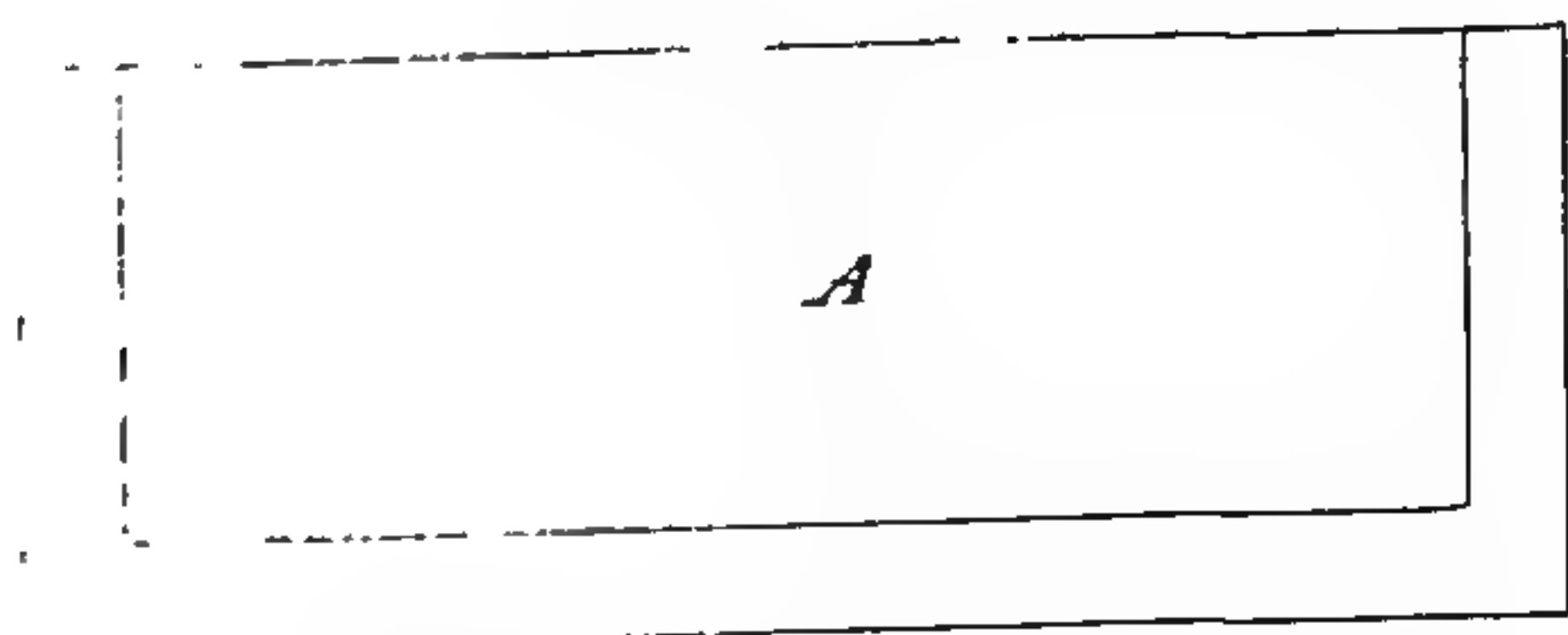
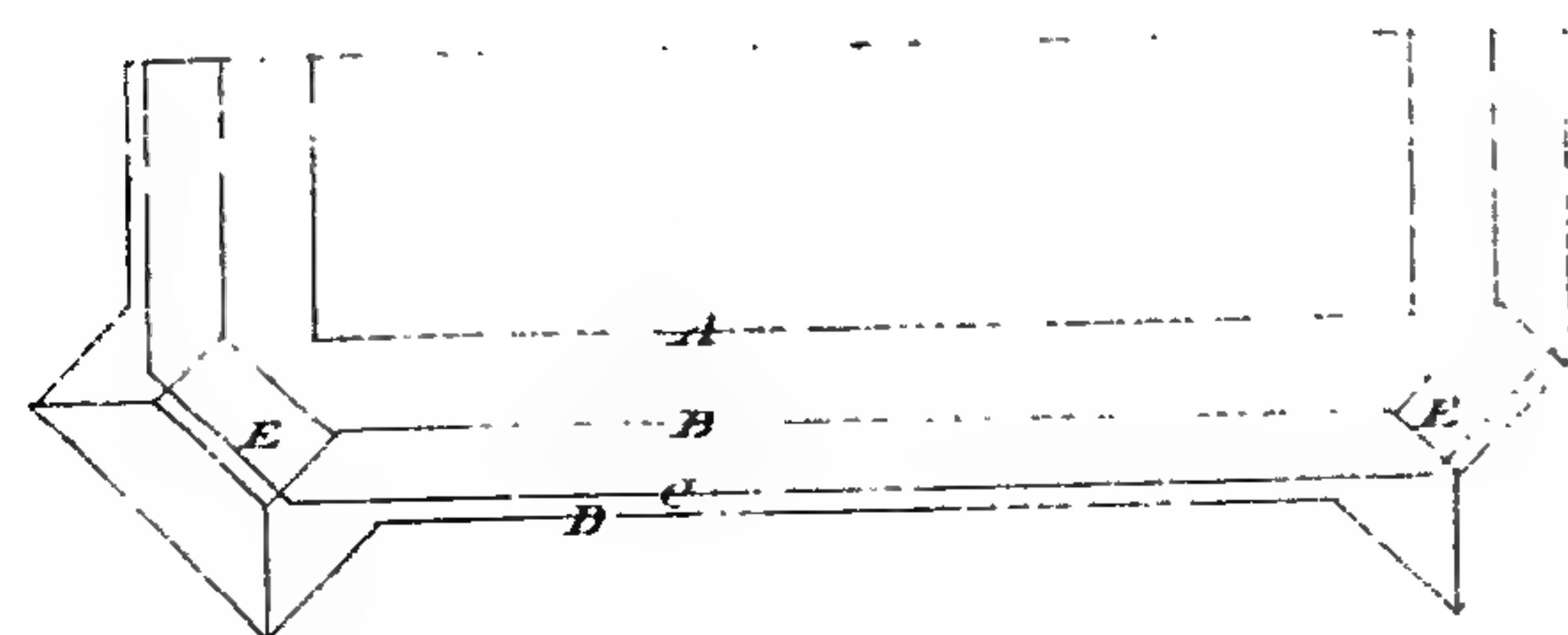
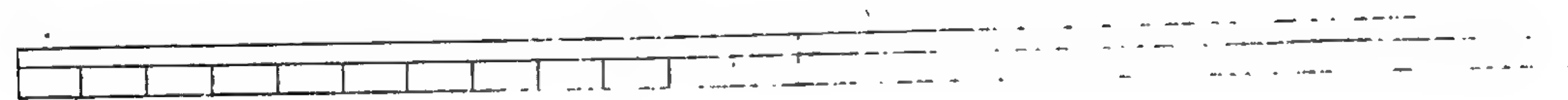
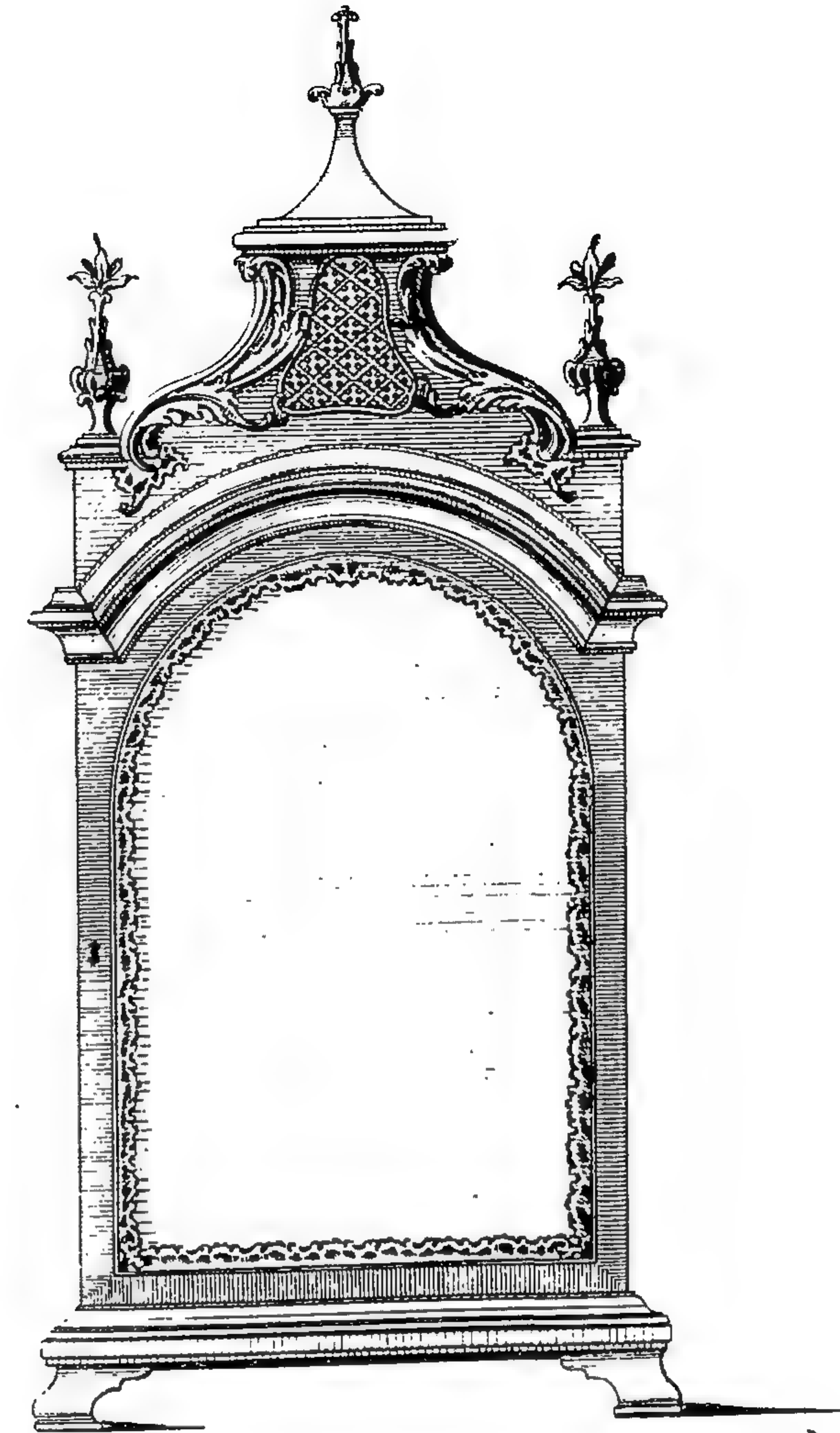
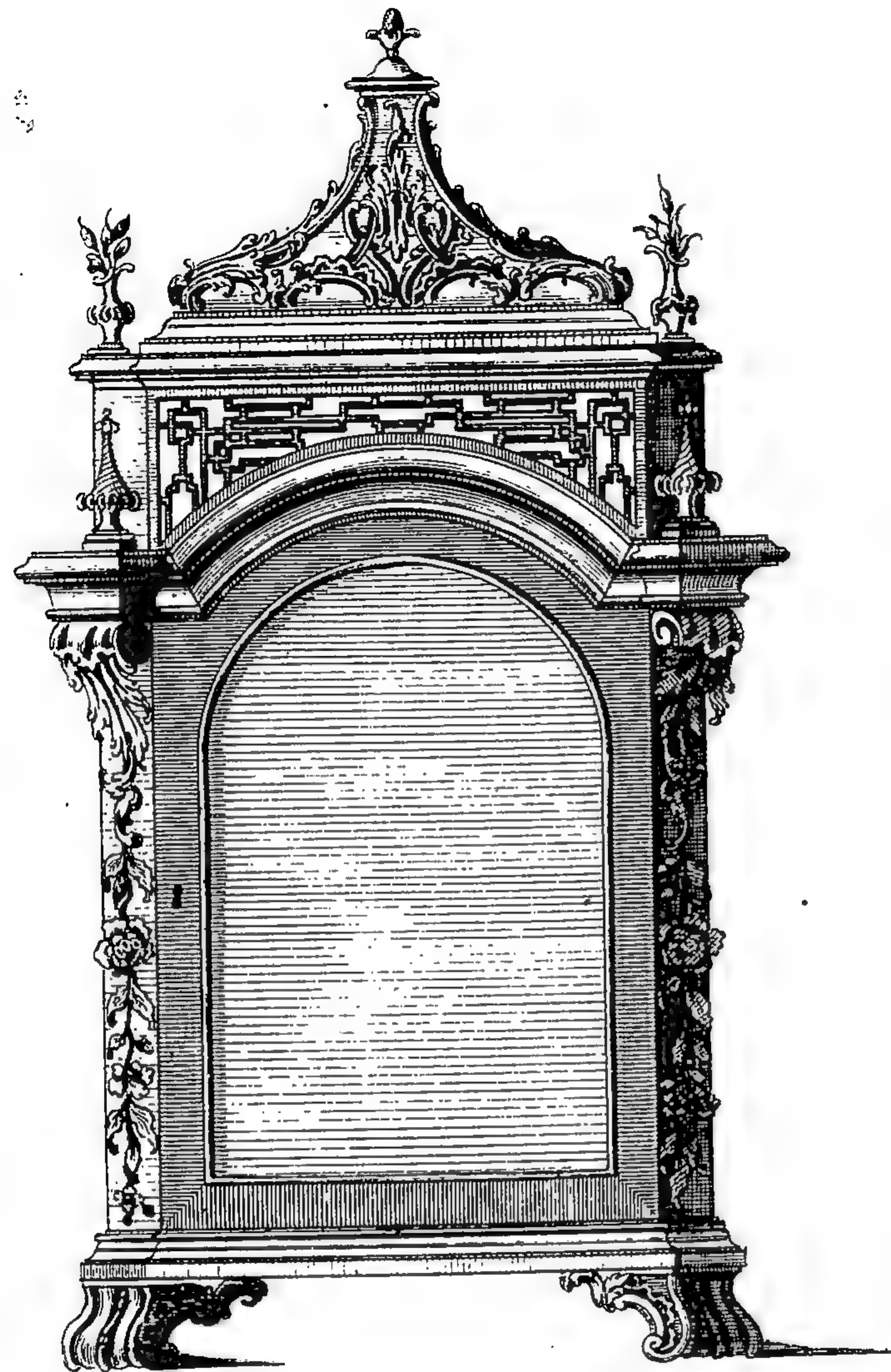


*Clock Cases.*



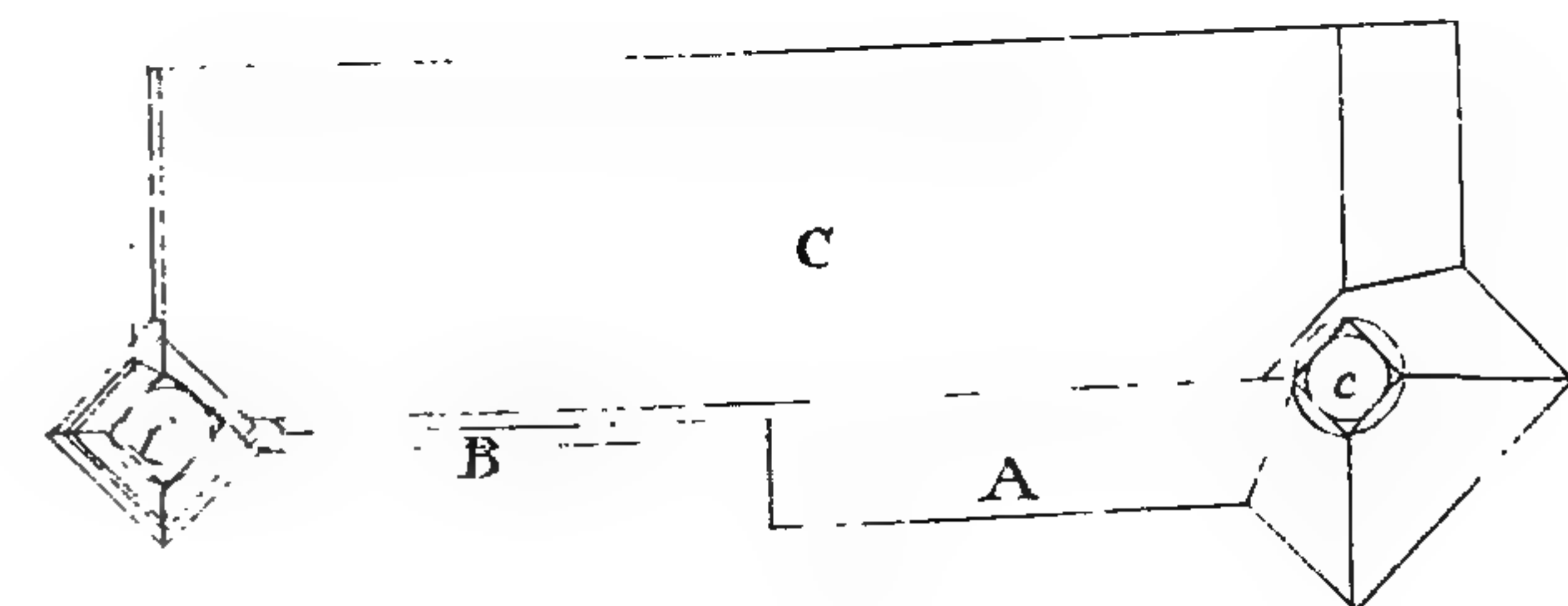
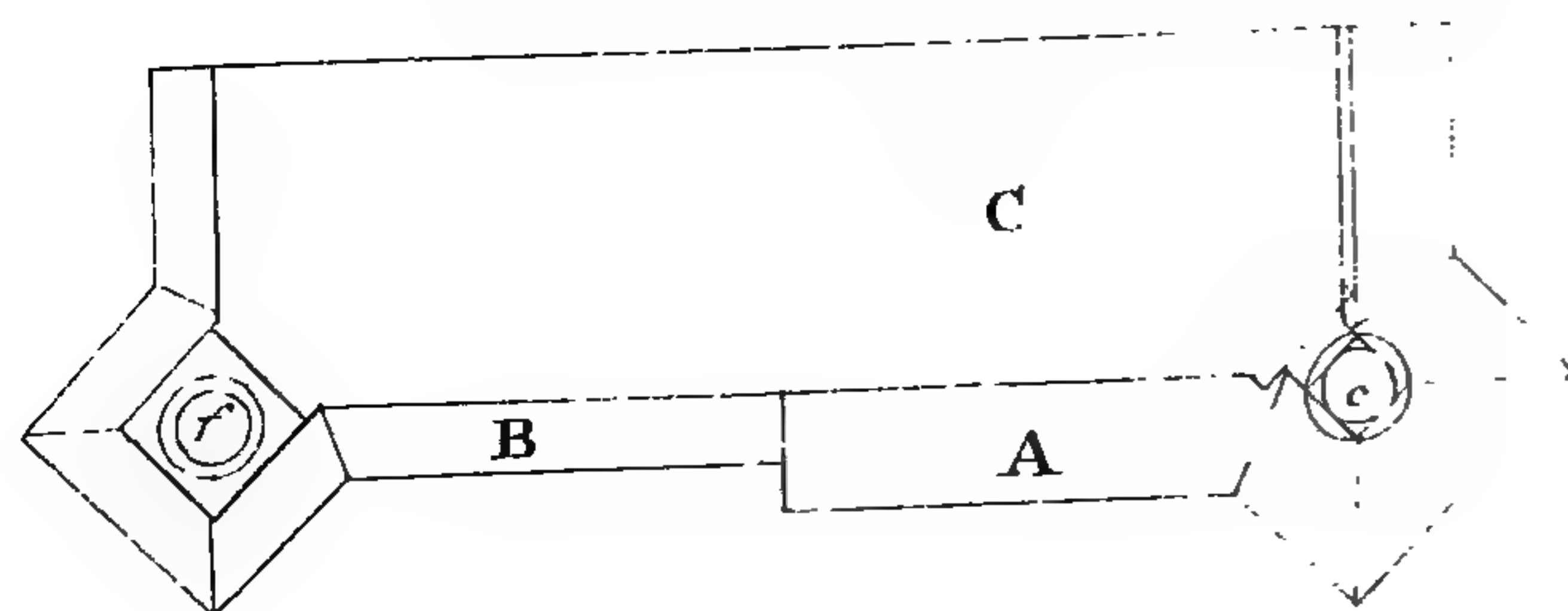
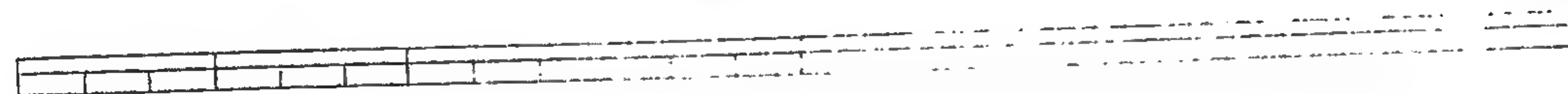
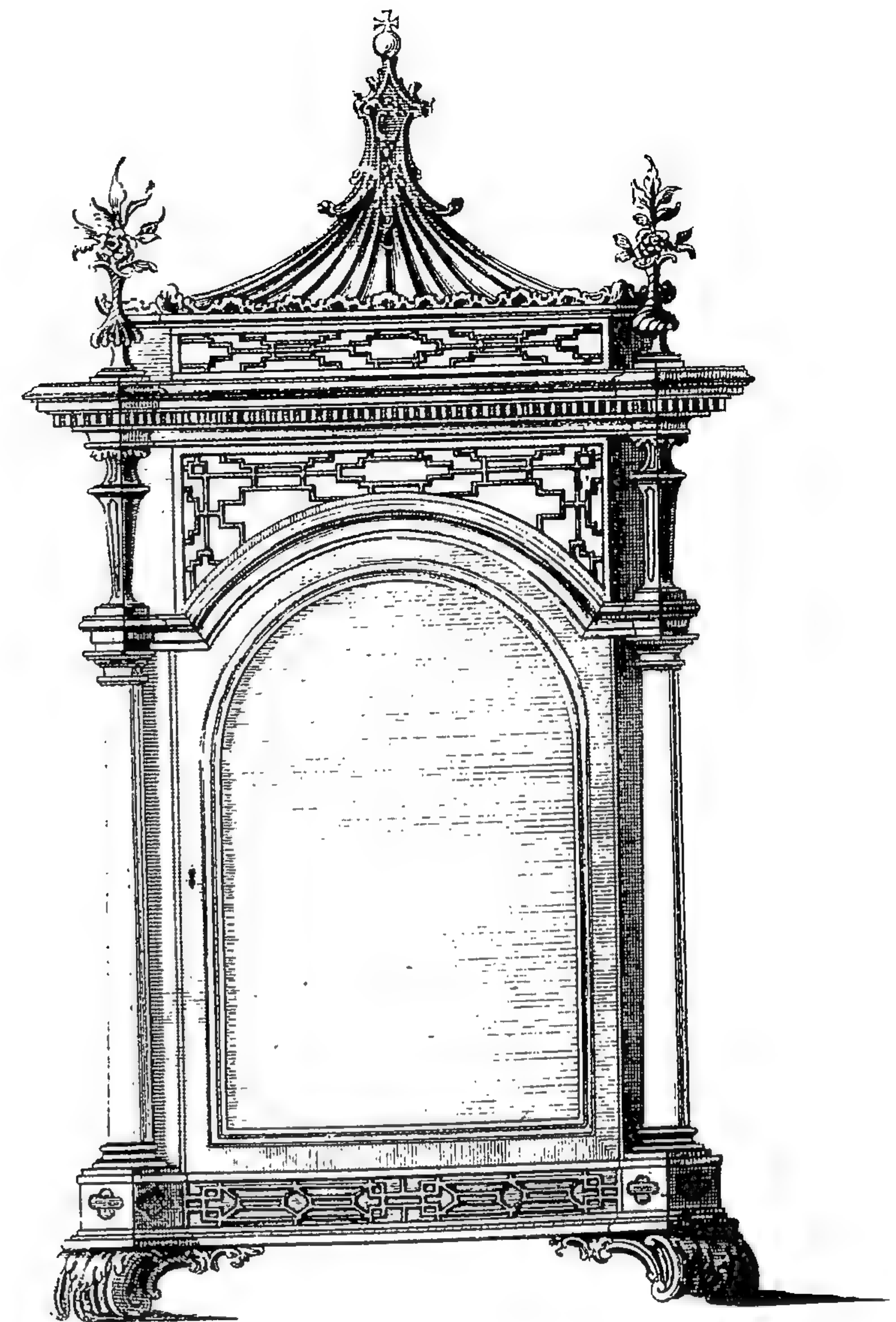
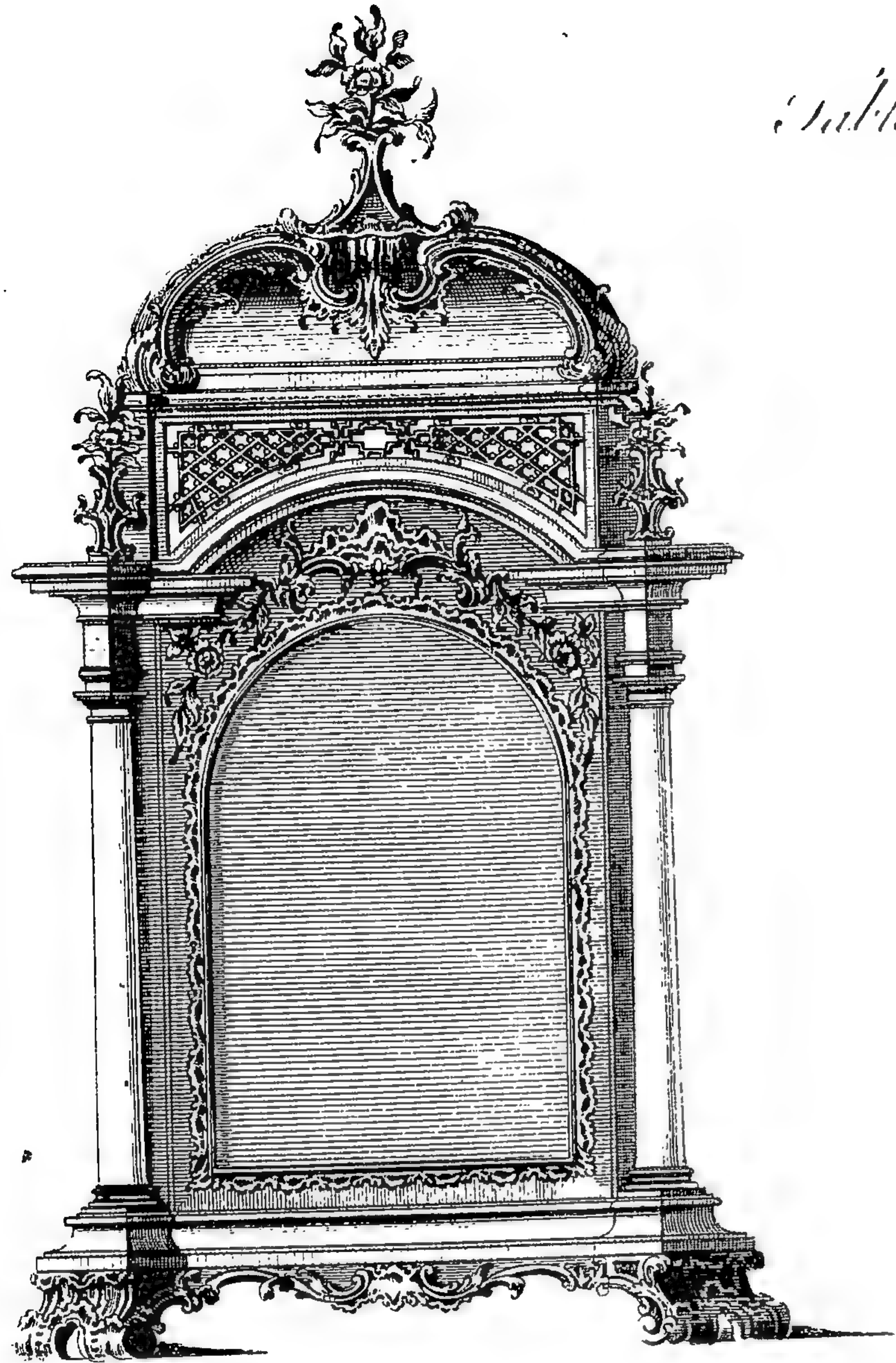


*Table Clock Cases*



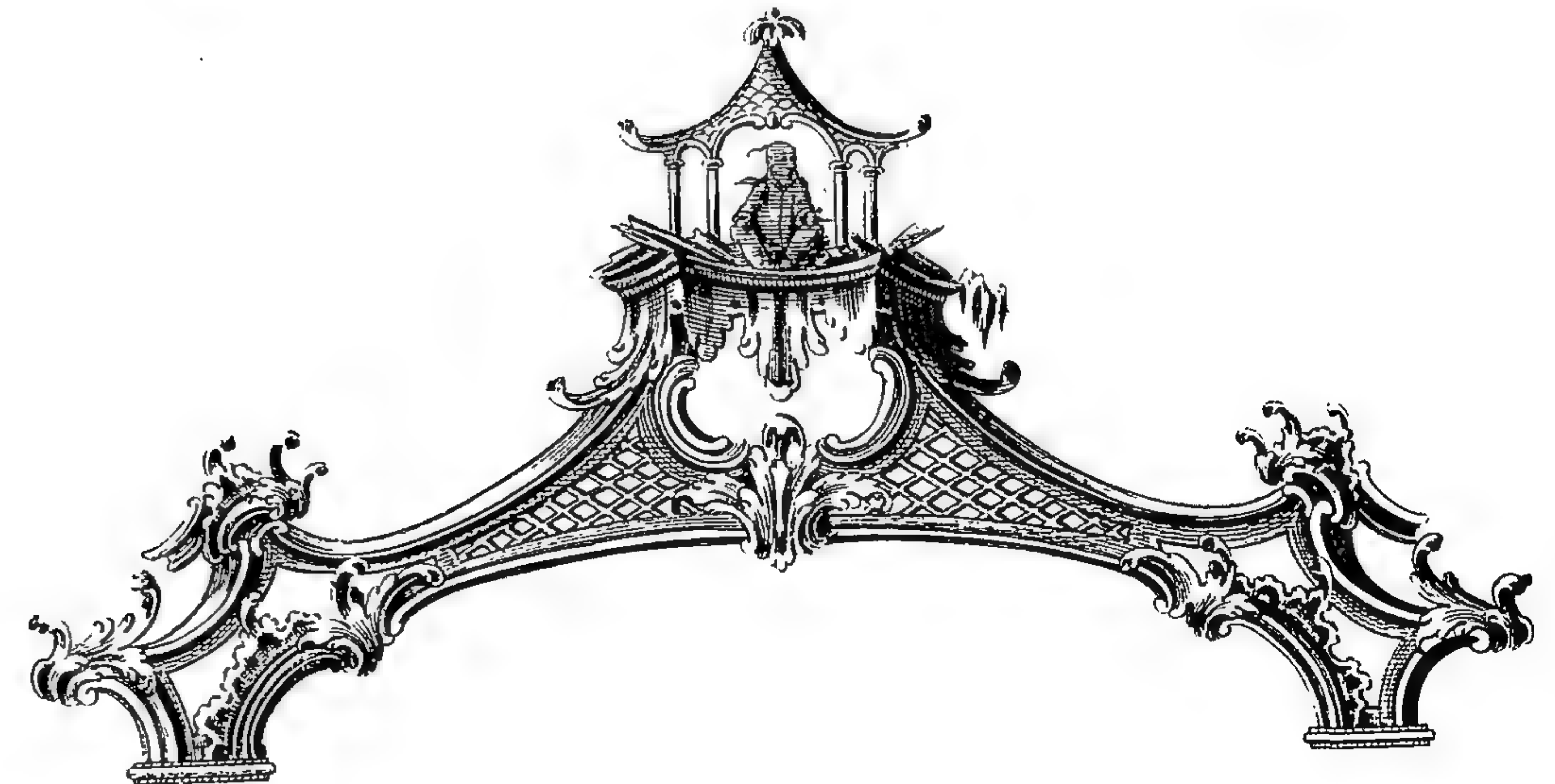
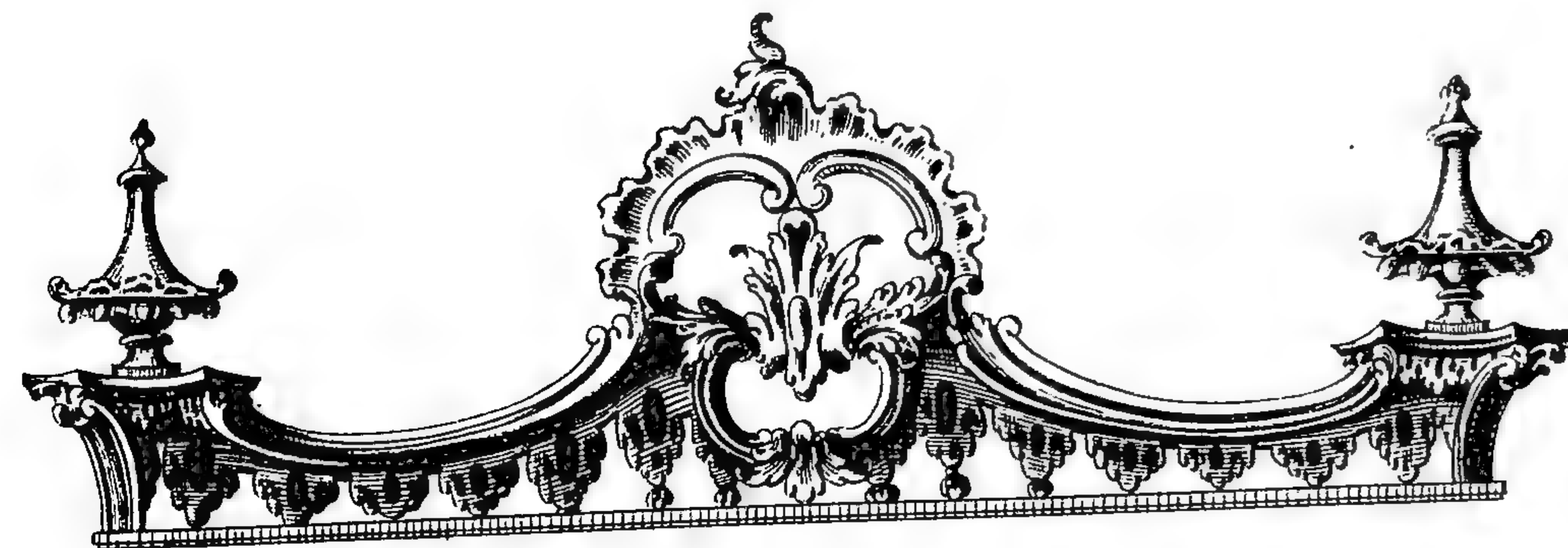
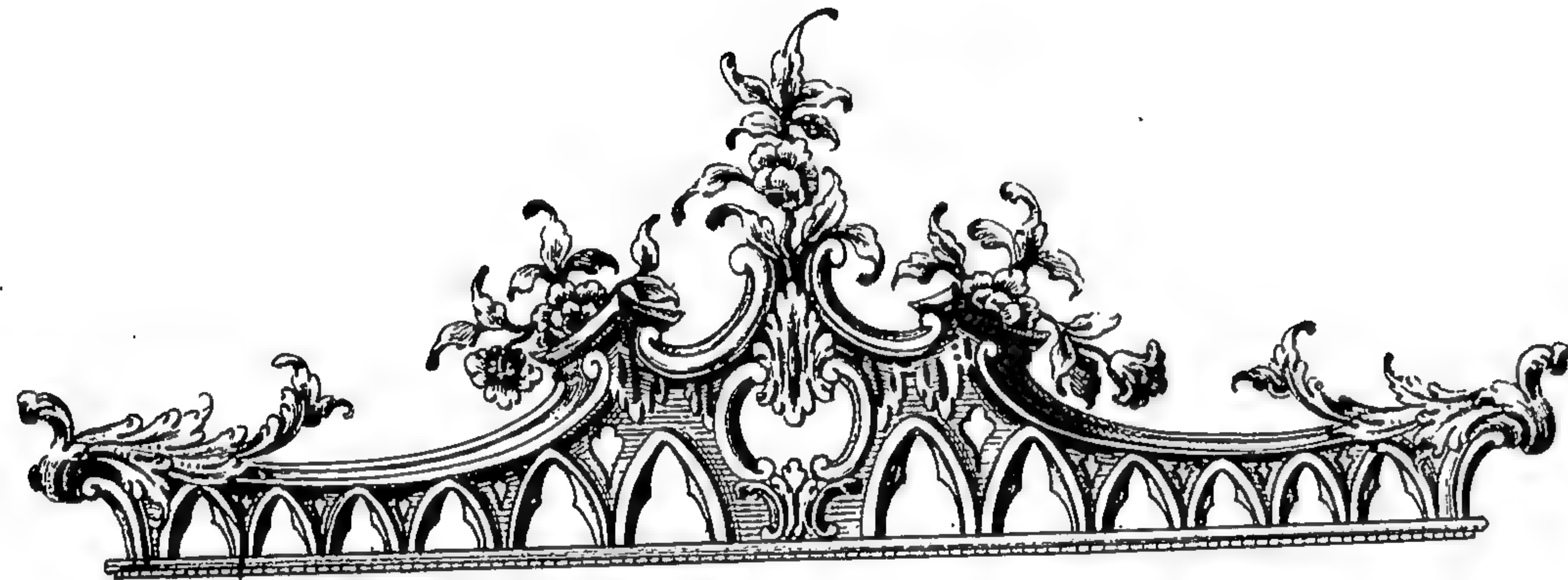
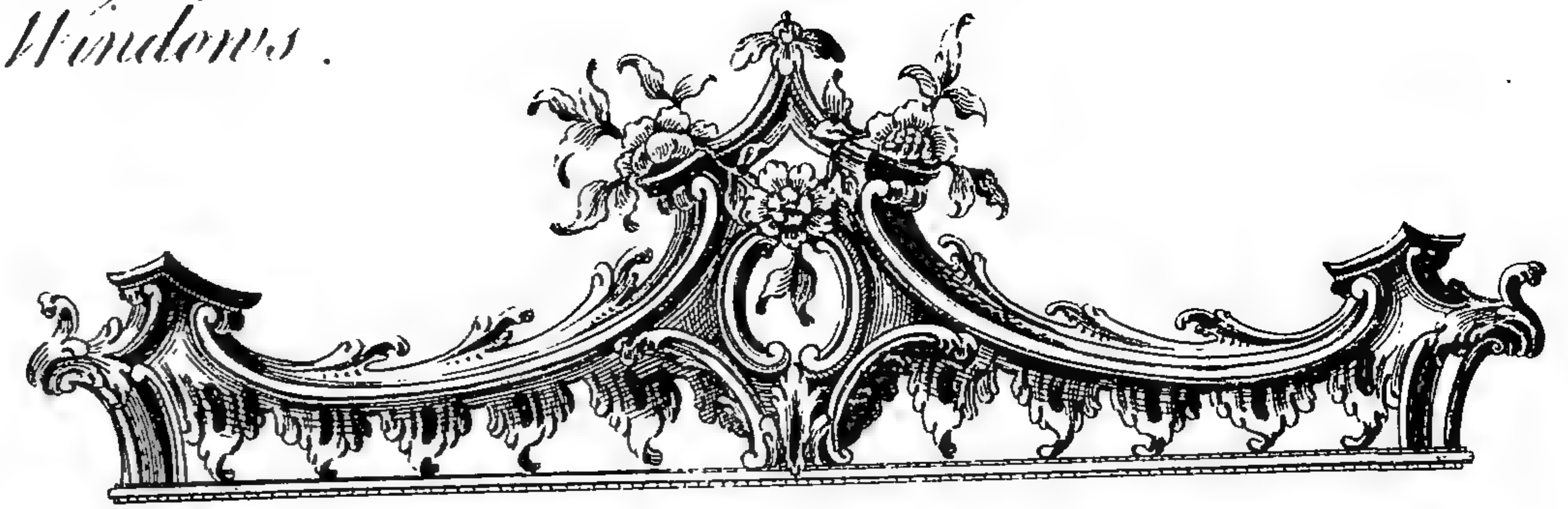
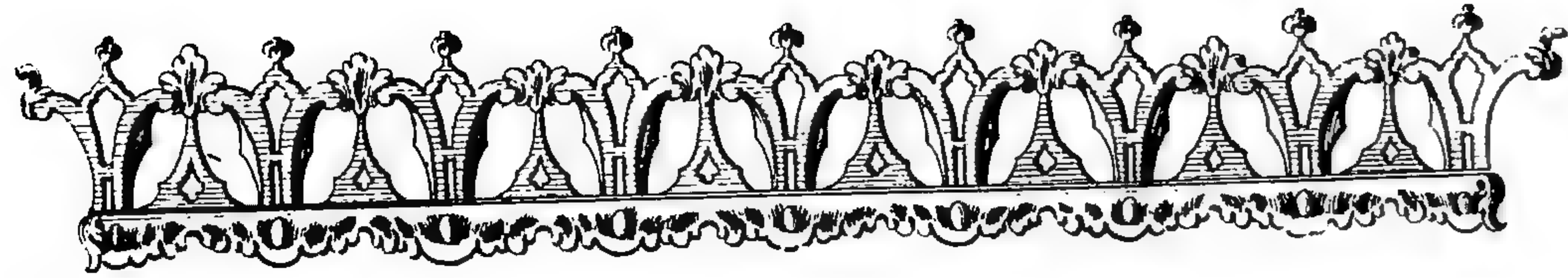


*Table Clock Cases.*



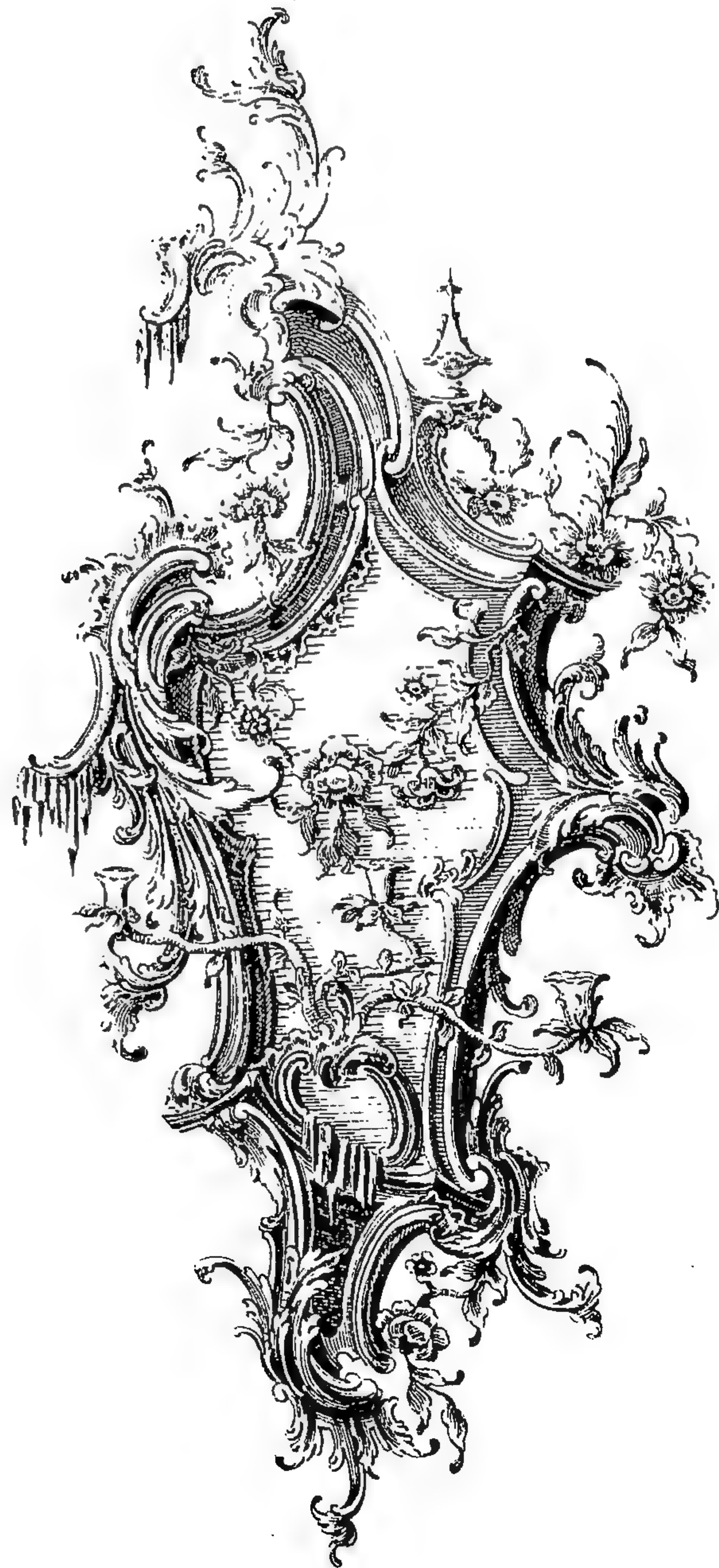
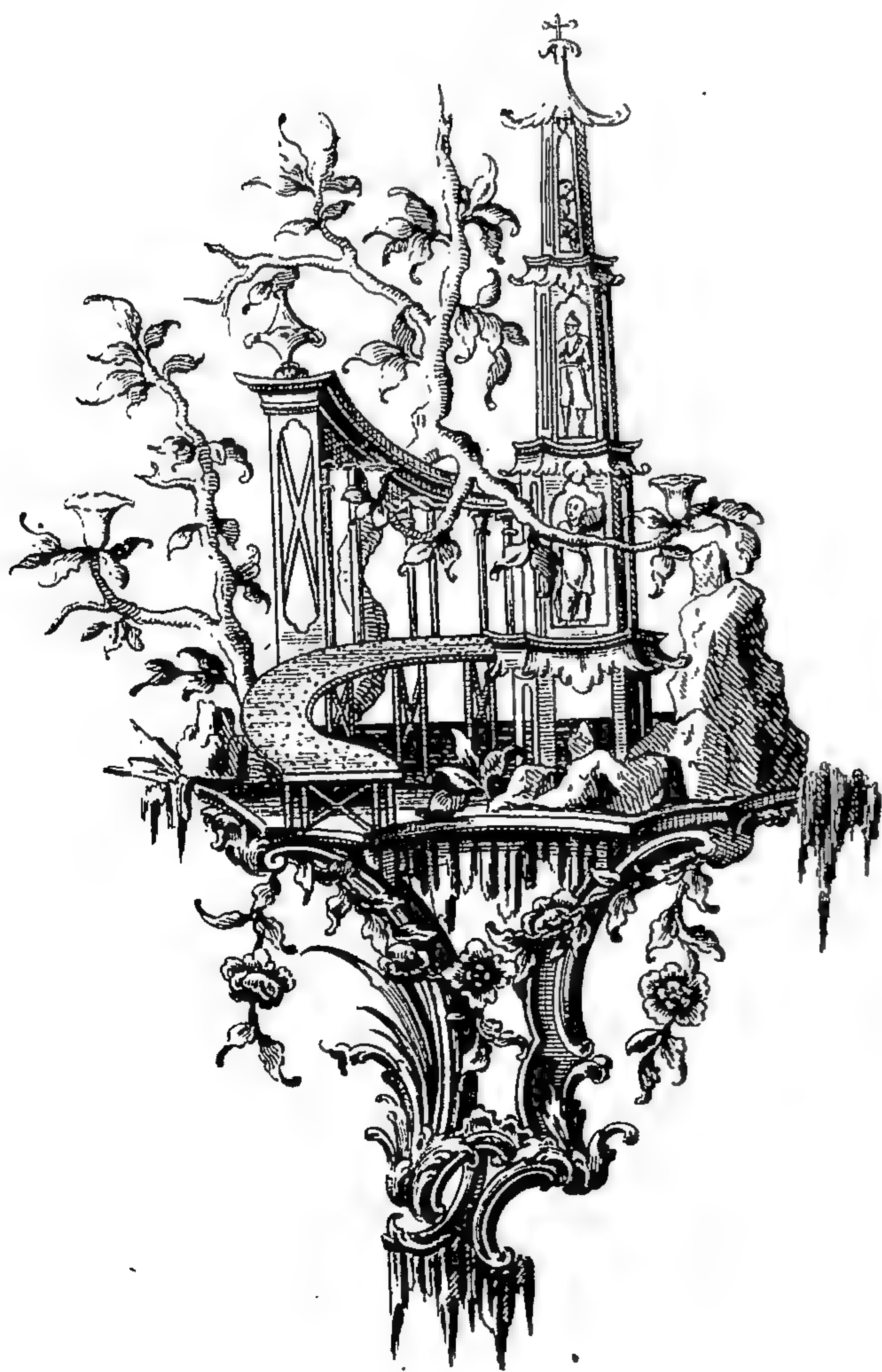
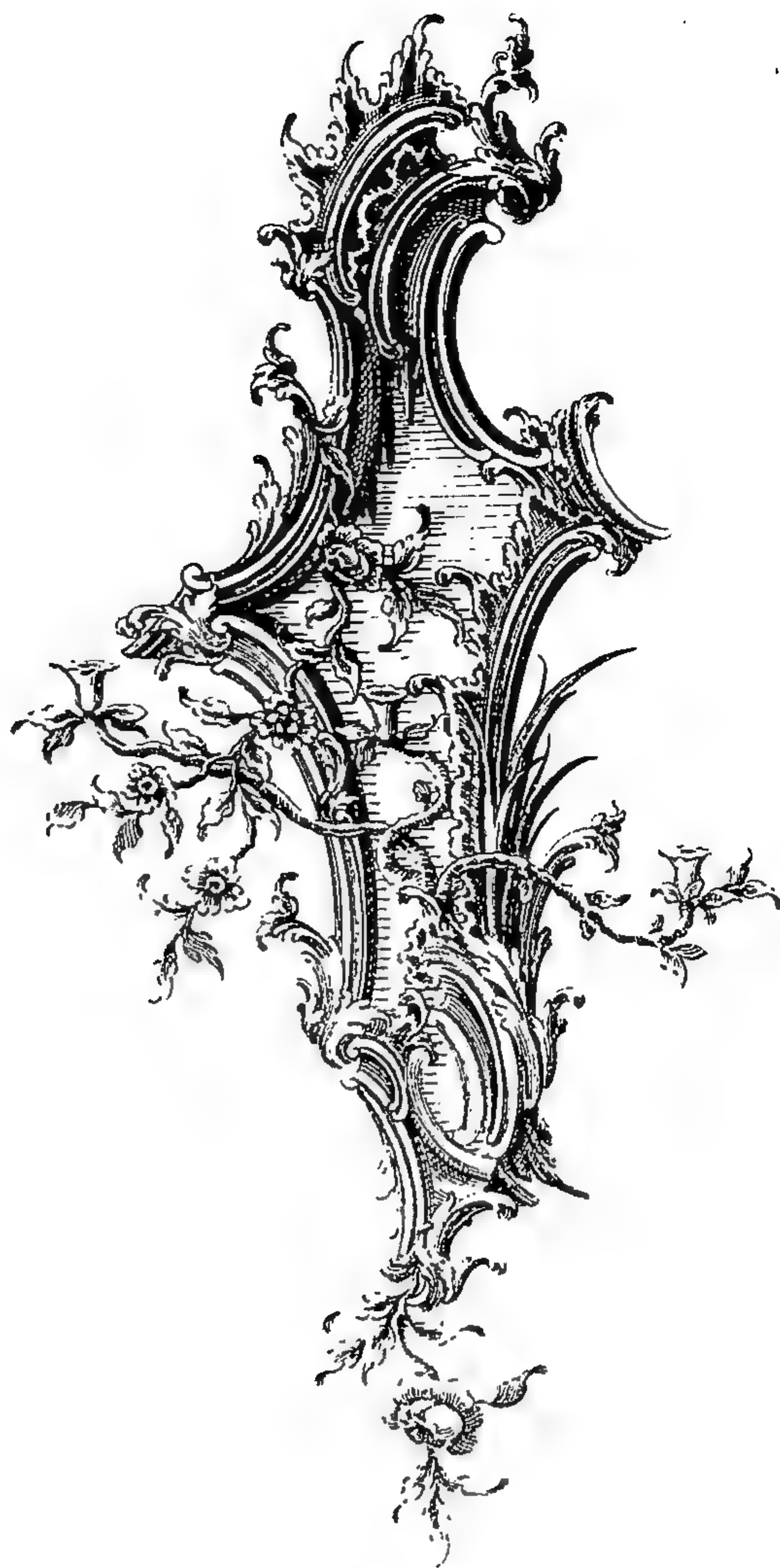
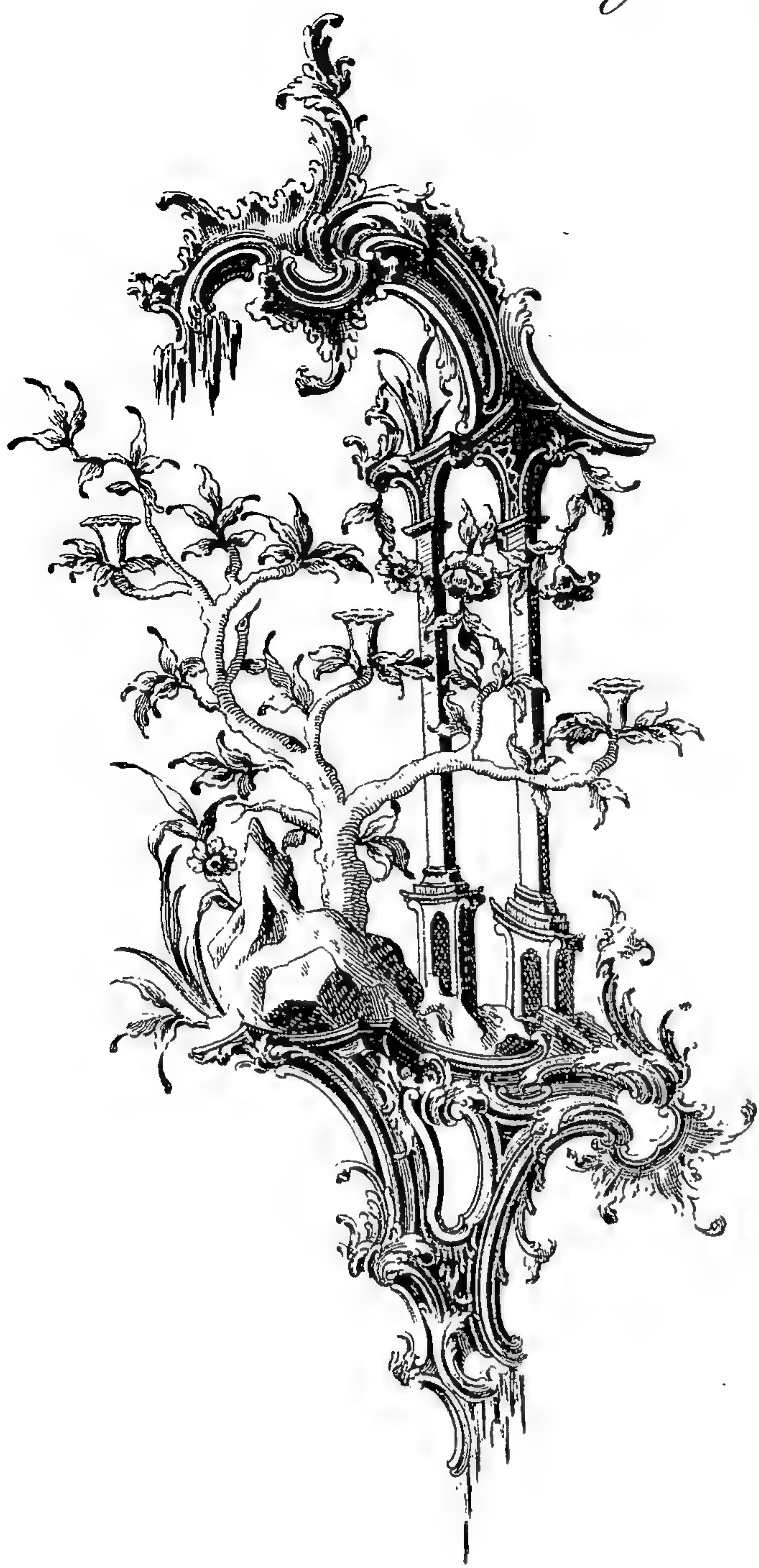


*Cornices for Beds or Windows.*



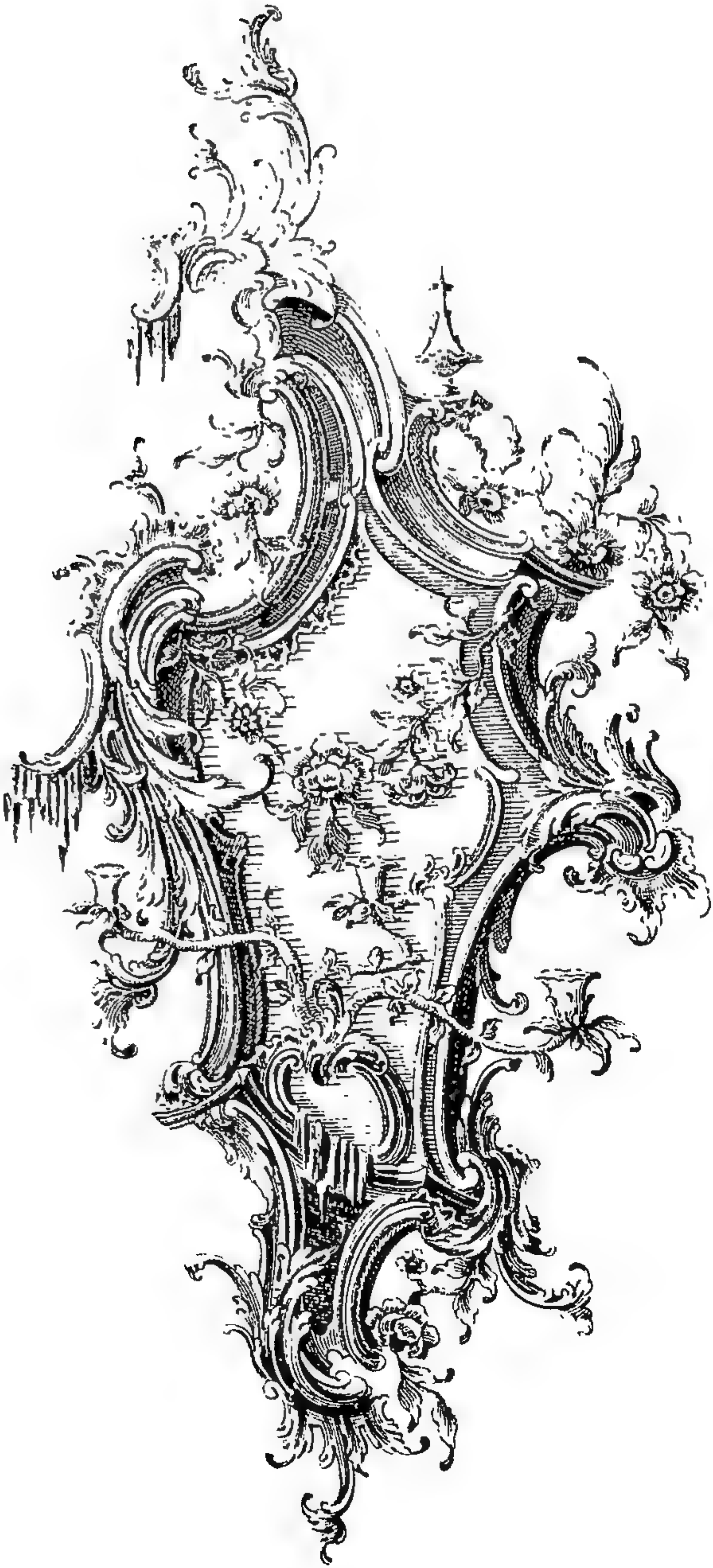
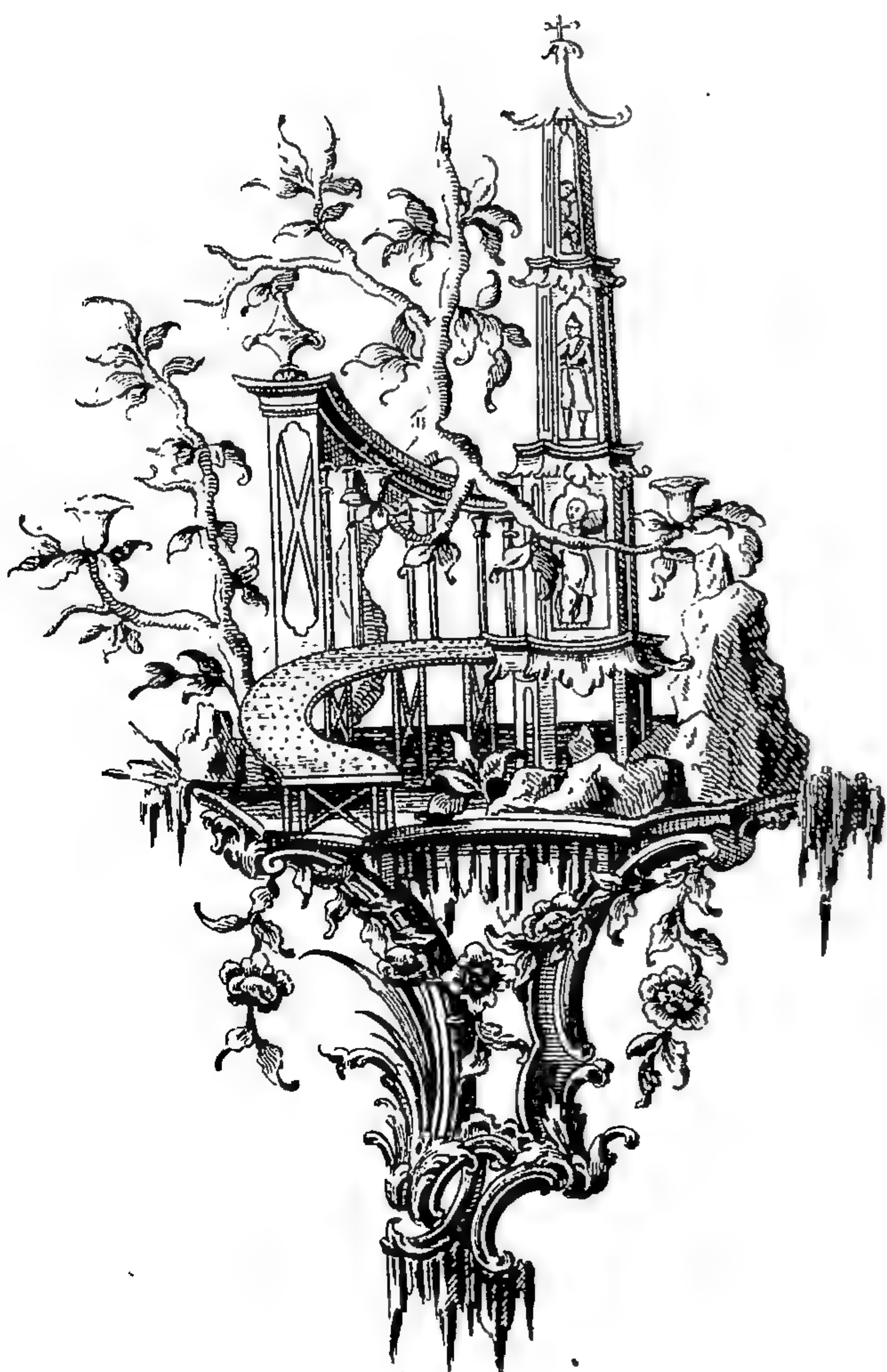
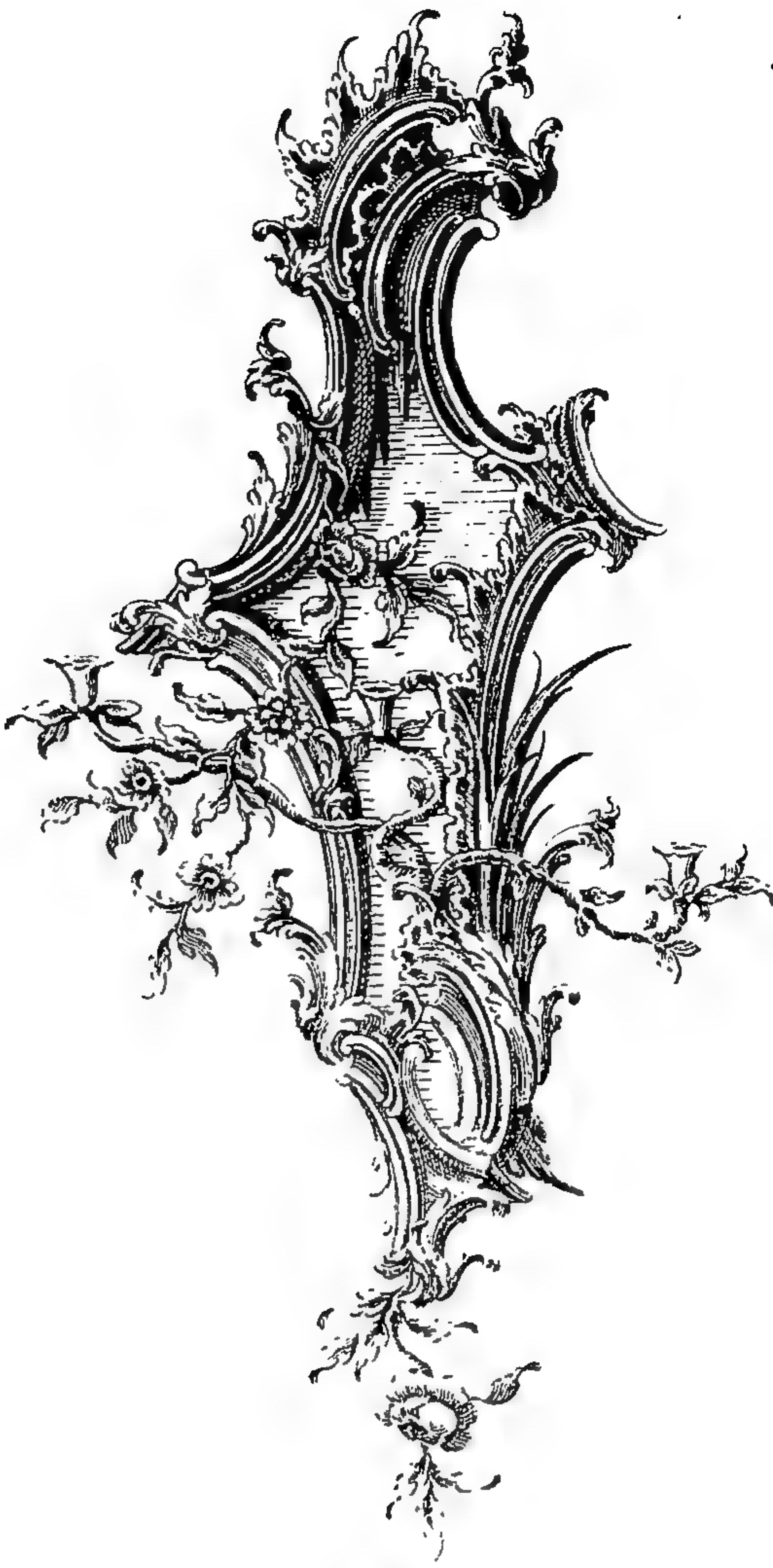
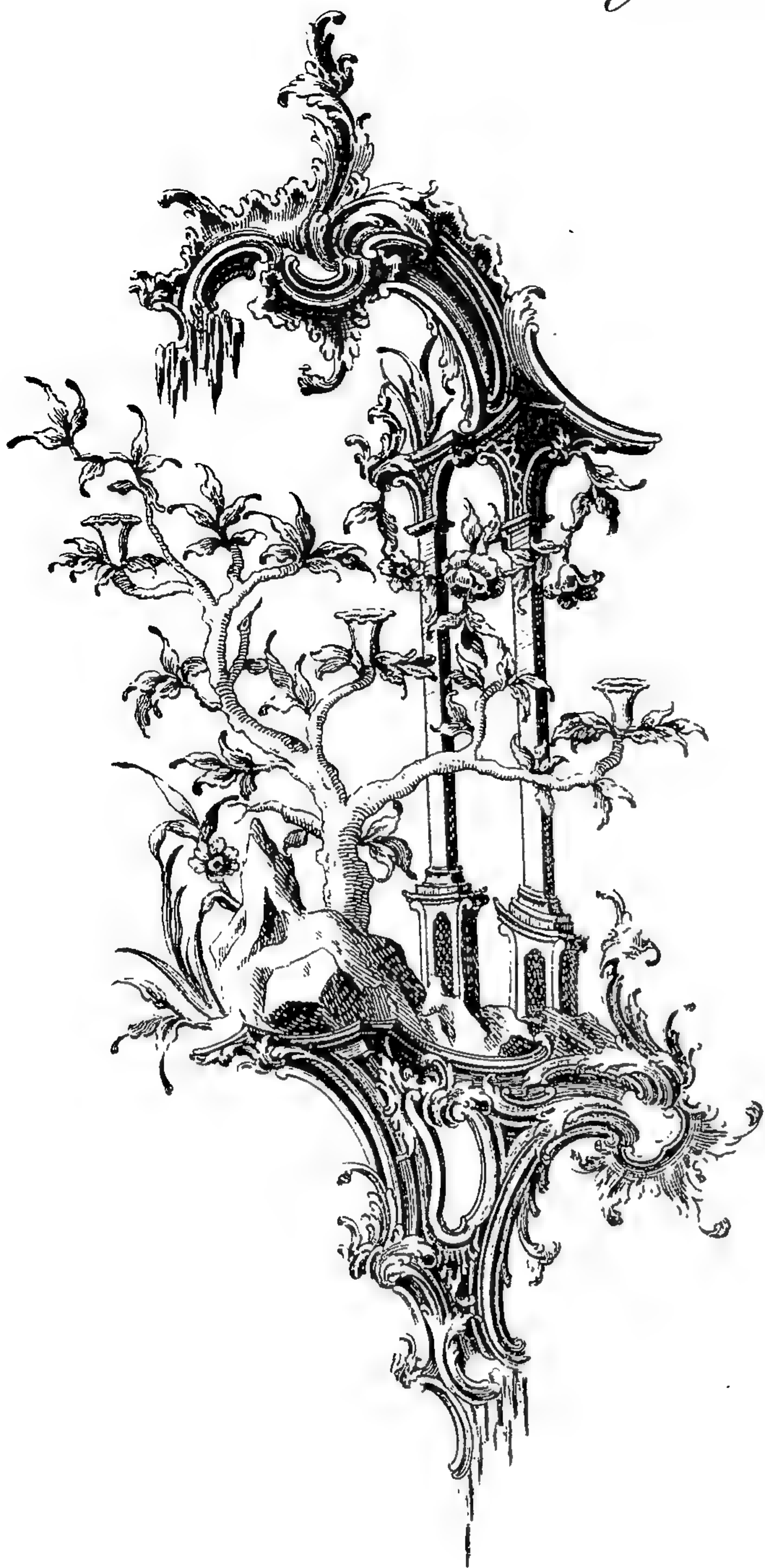


*Gerandoles.*



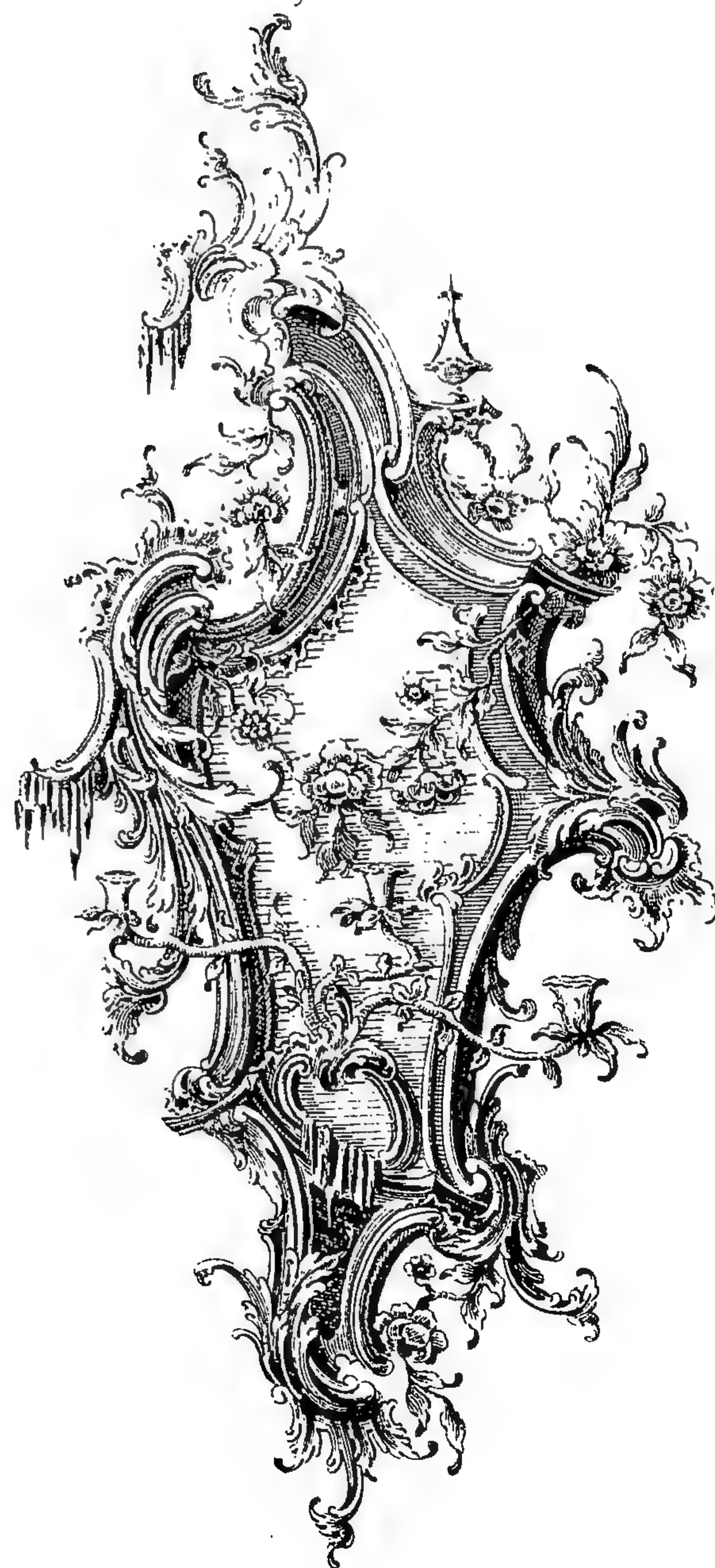
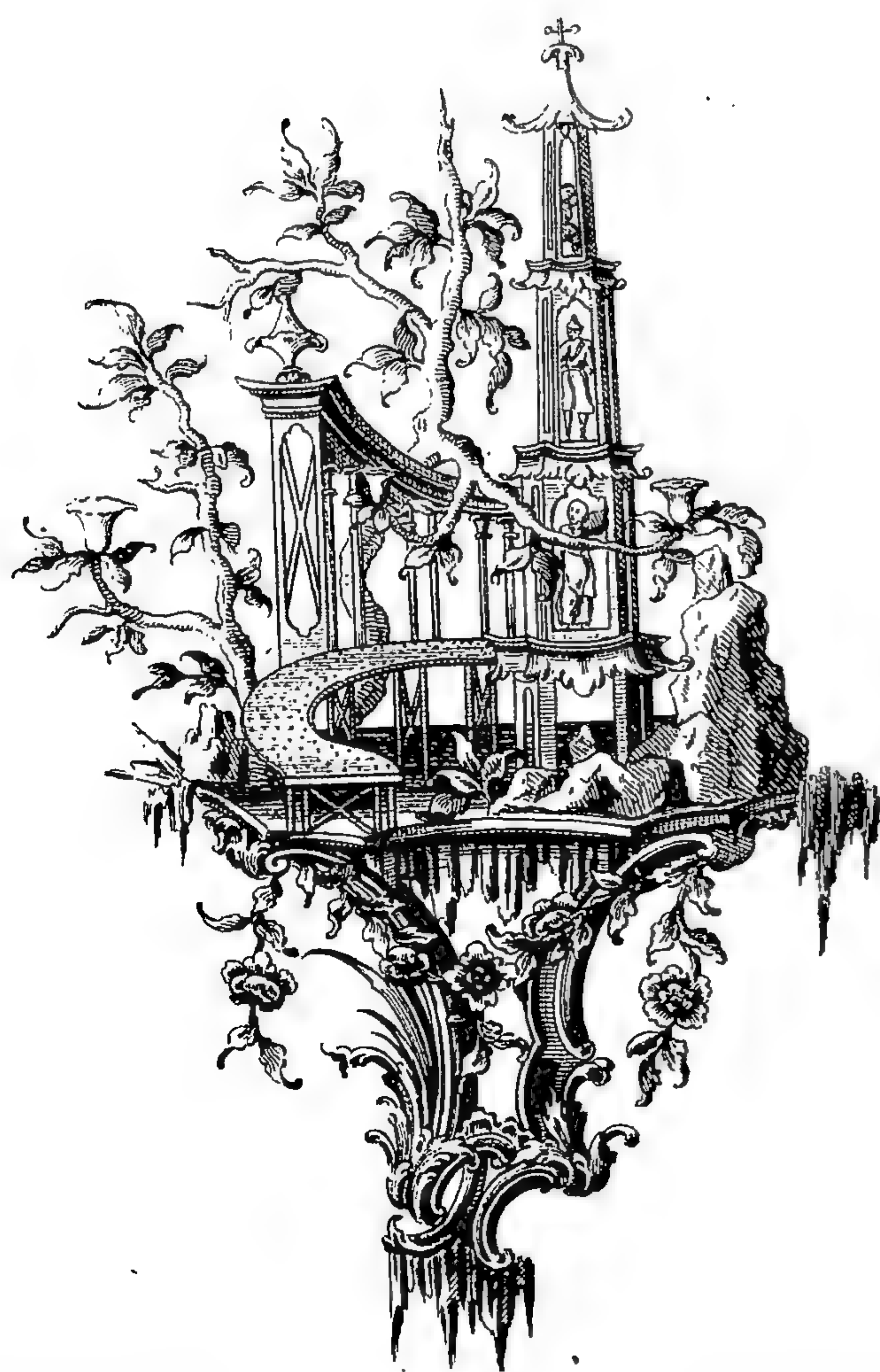
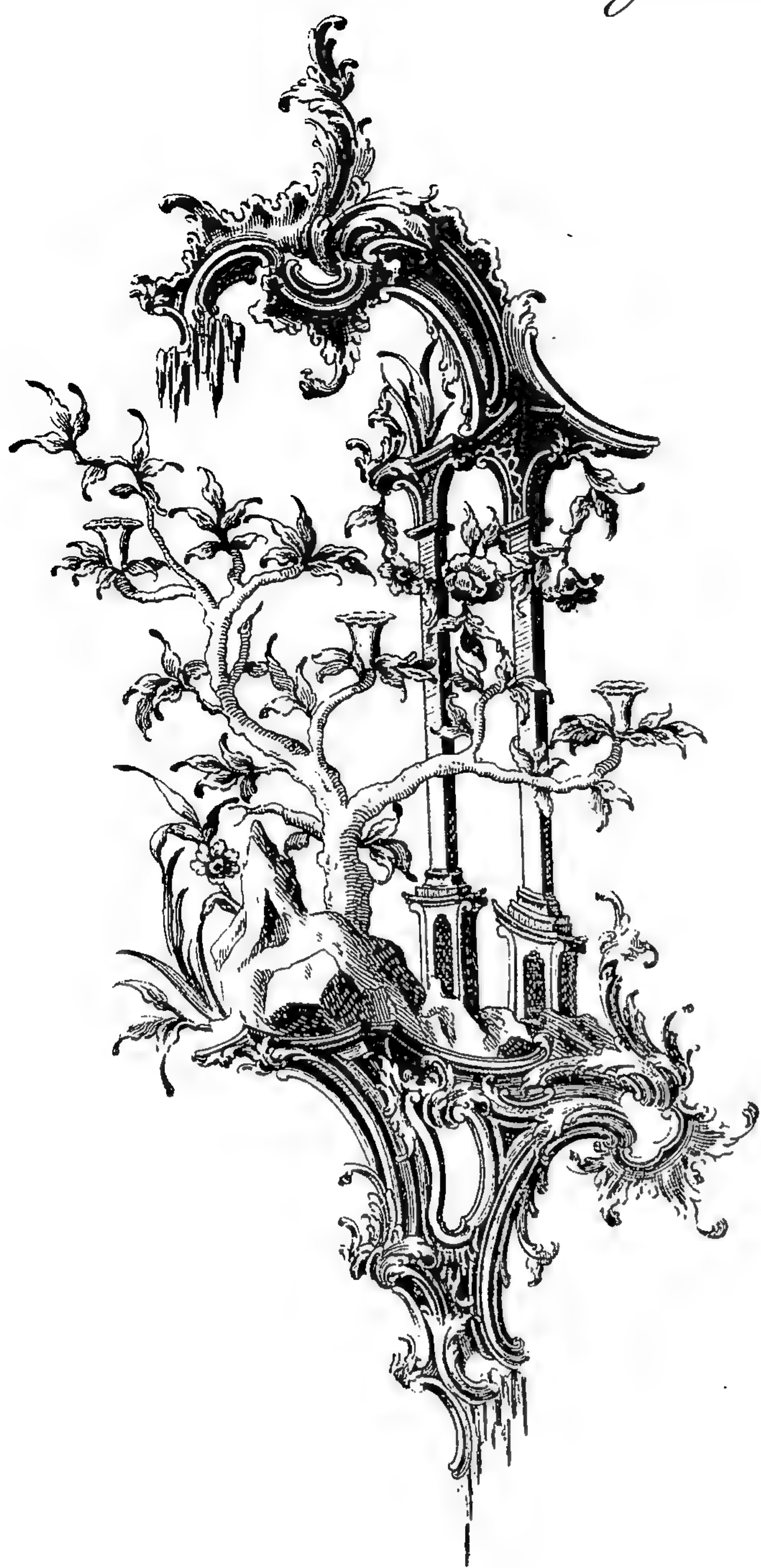


Gerandoles.



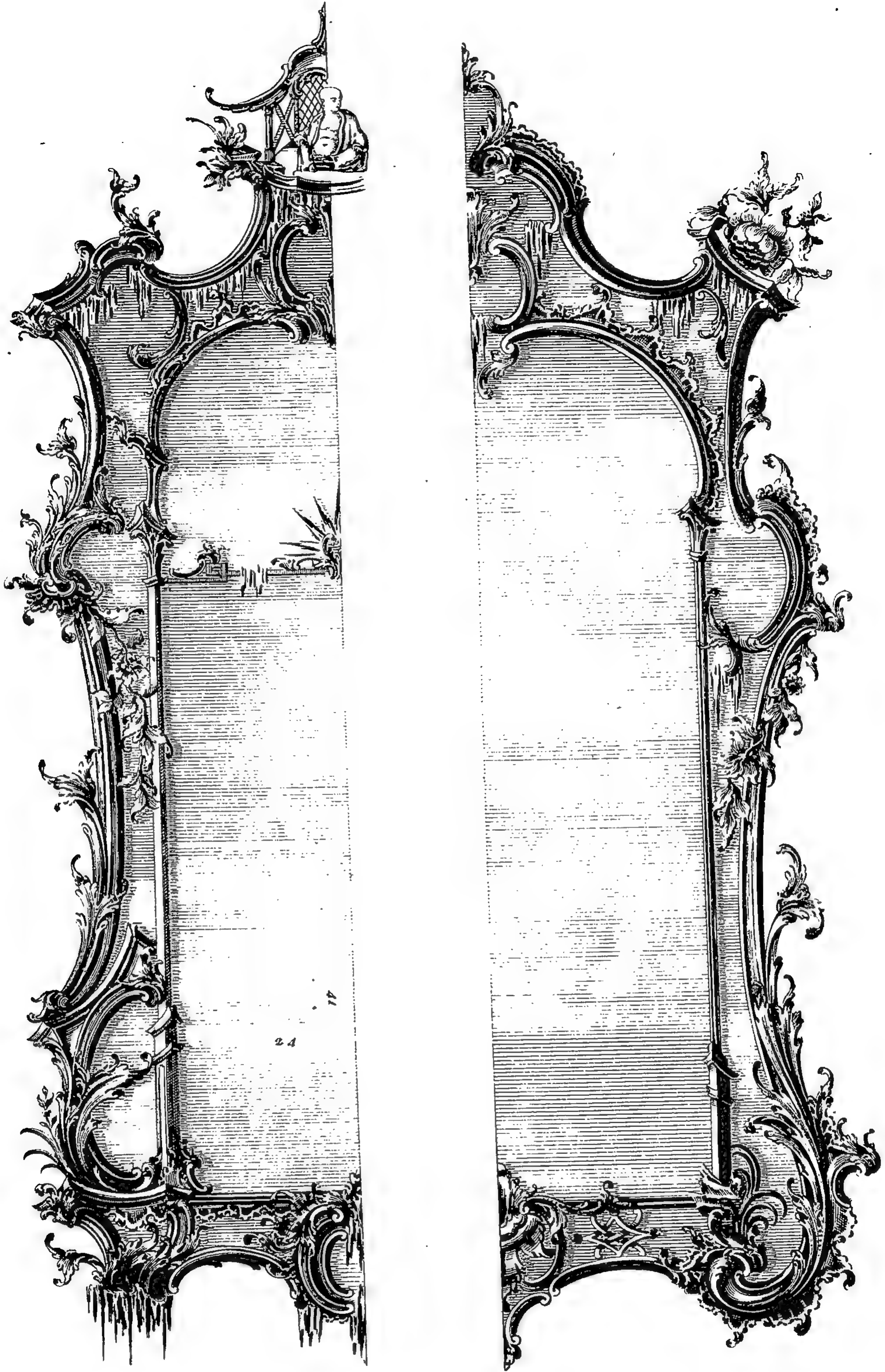


*Gerandoles.*



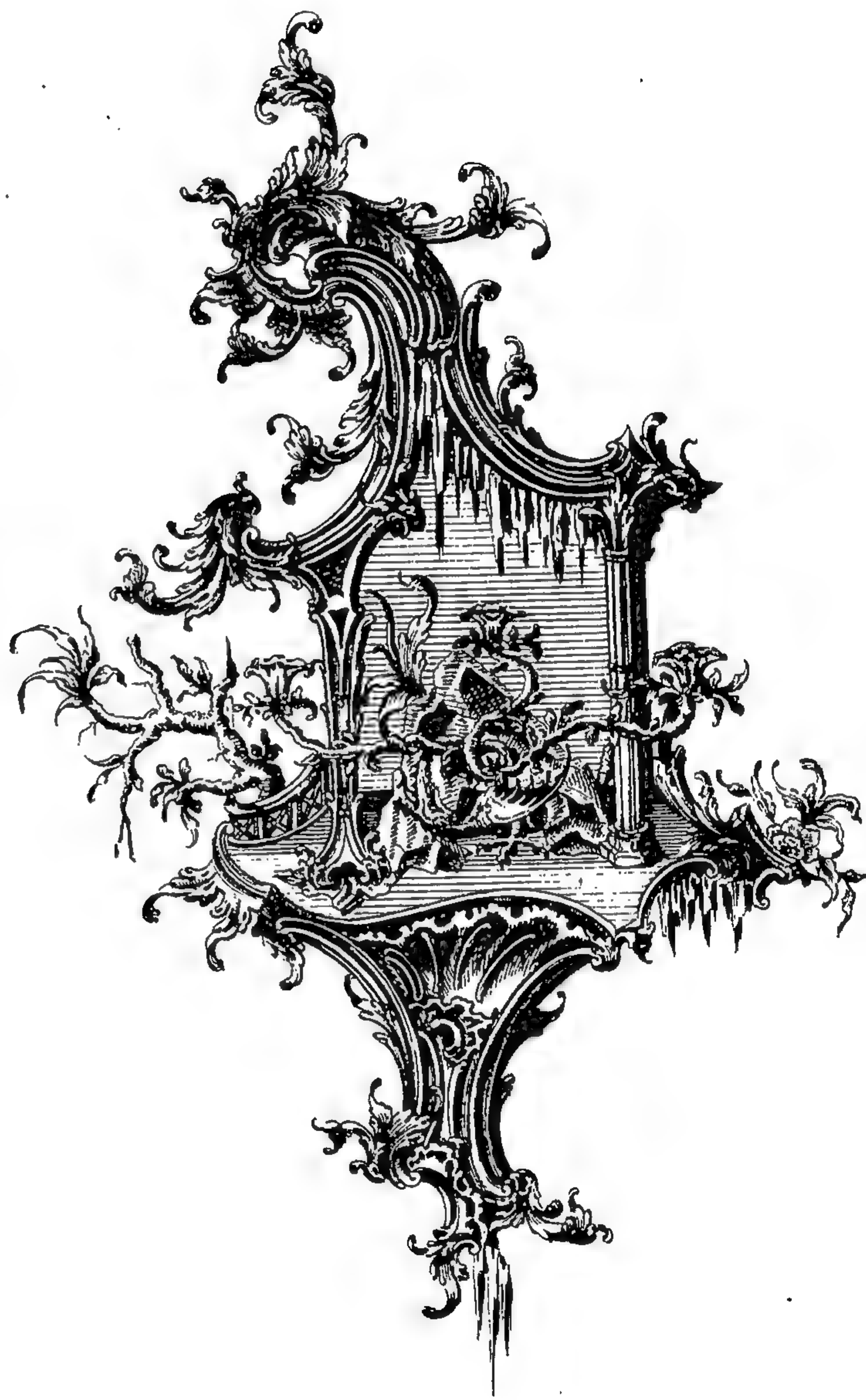
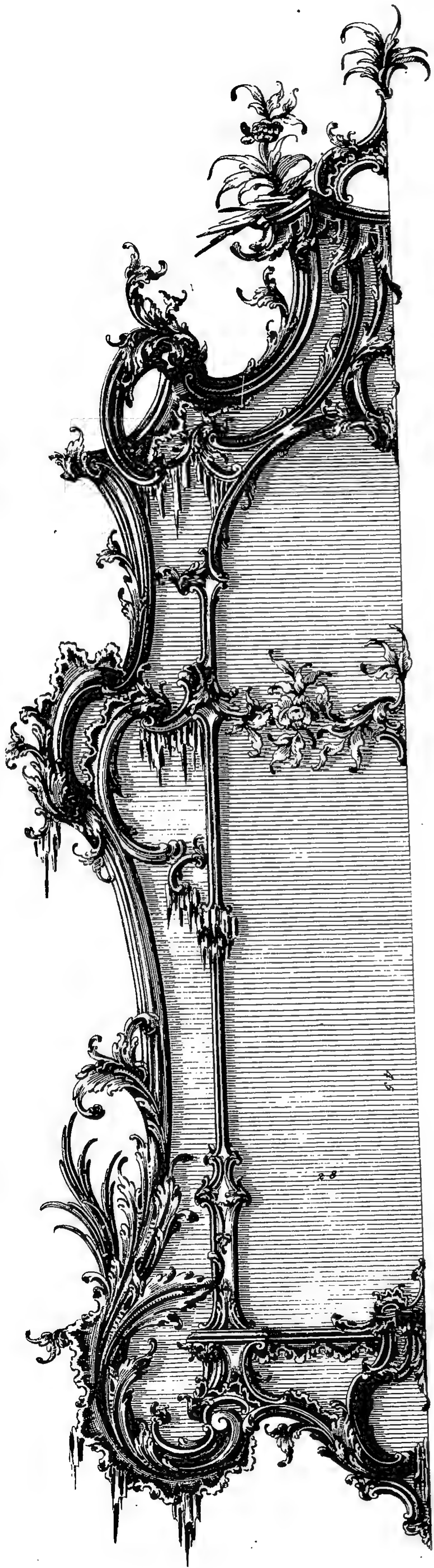


*Pier Glass Frame.*



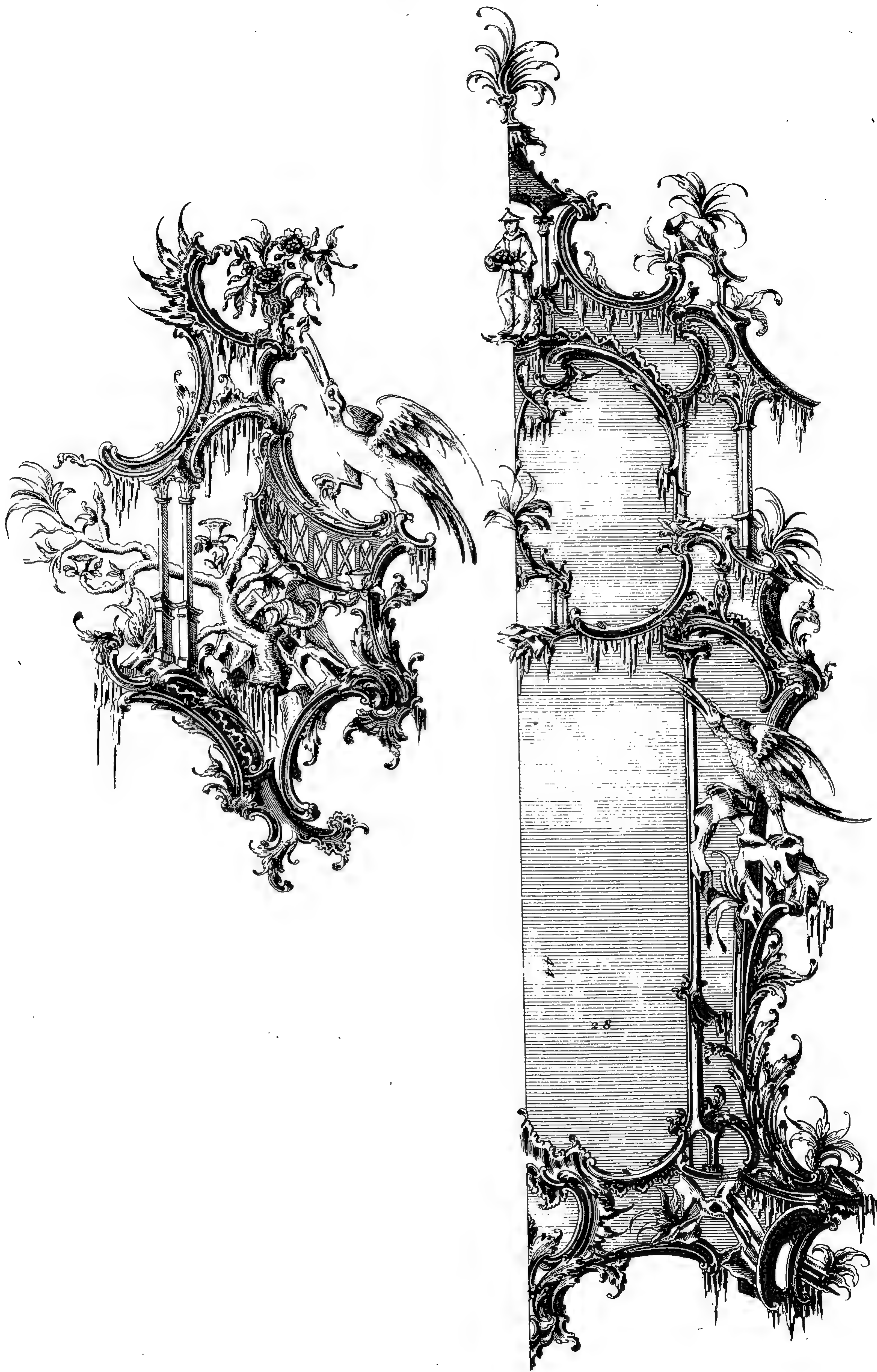


*Pier Glass Frames.*



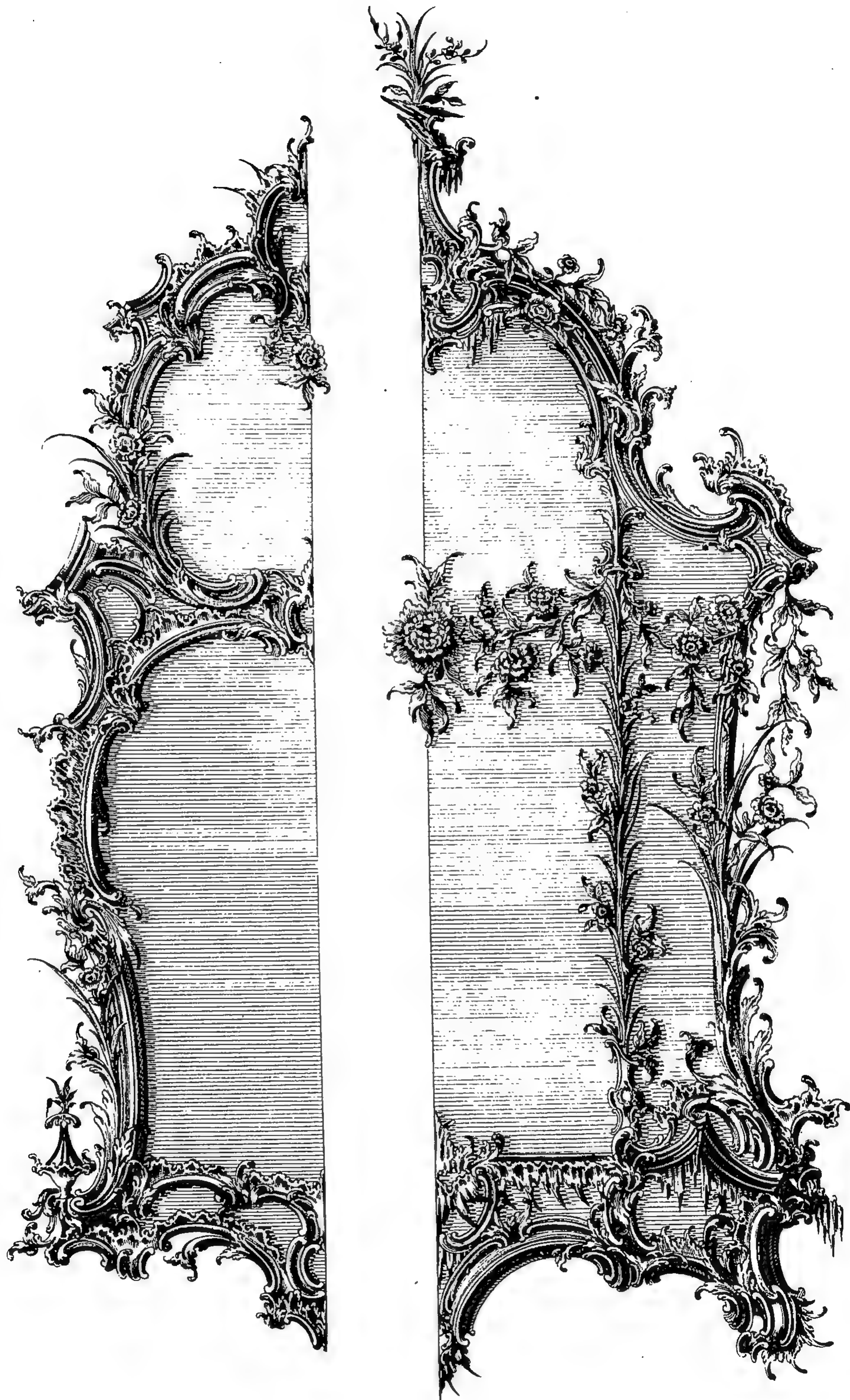


Pier Glass Frame.



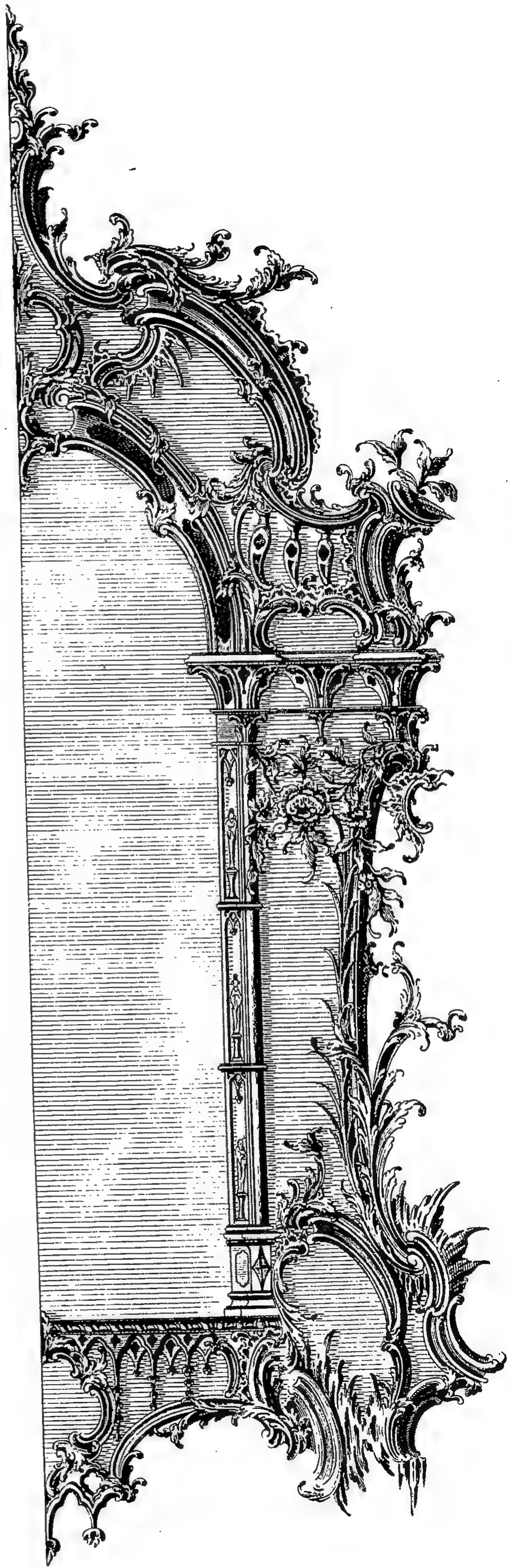
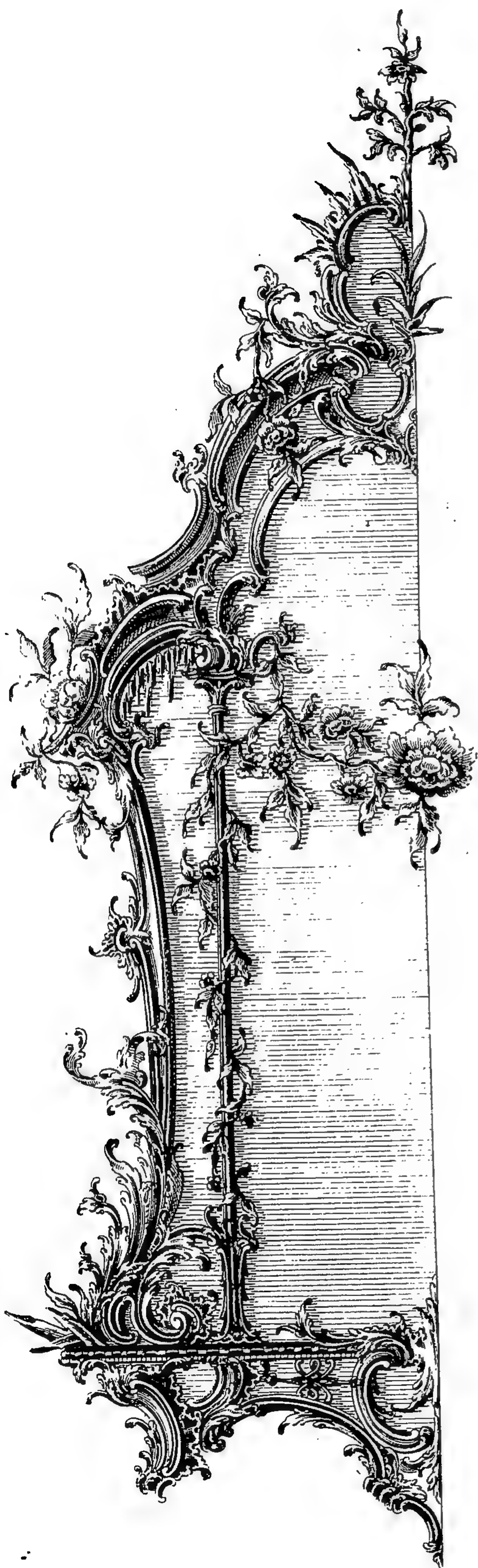


*Pier glass frames.*



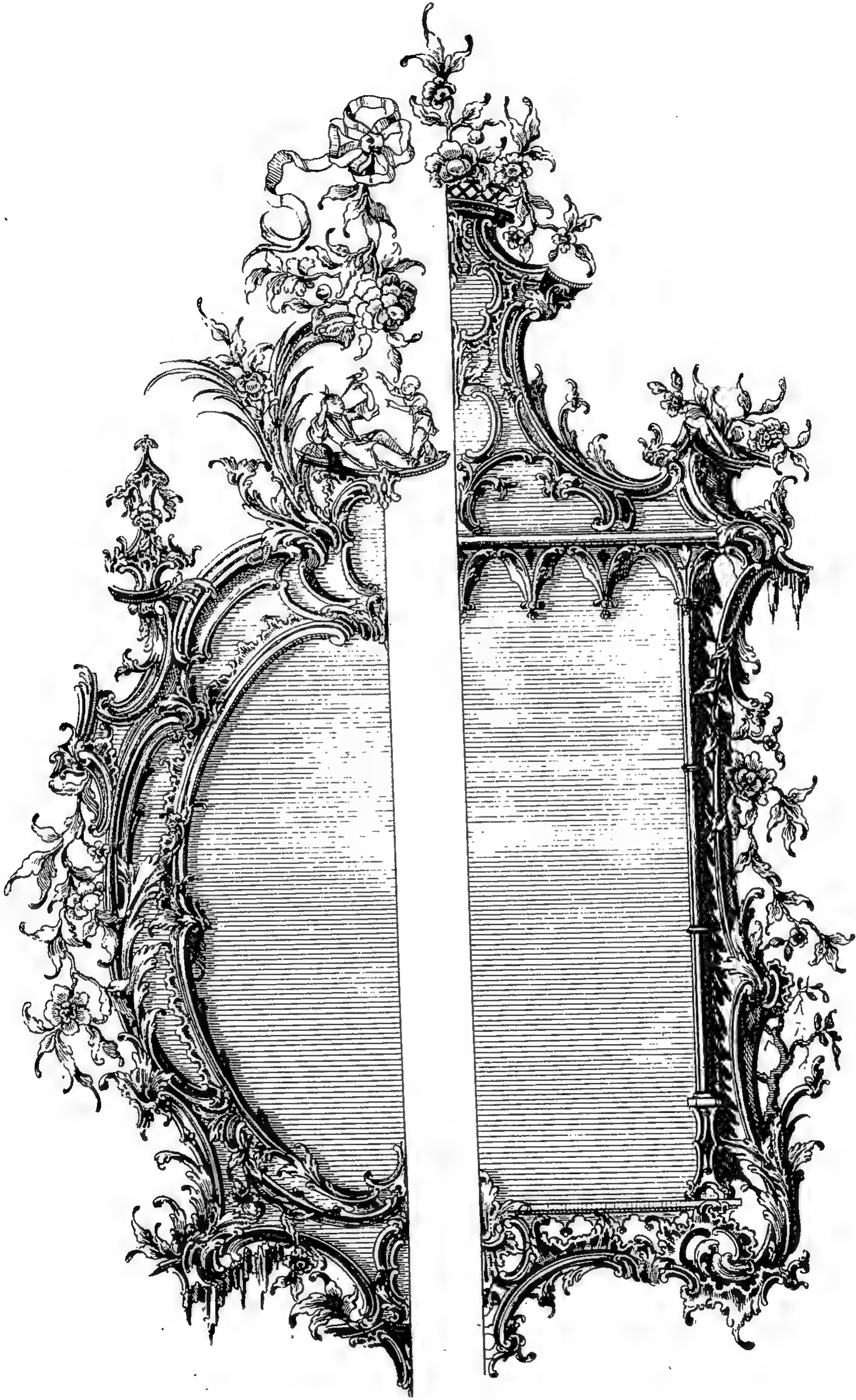


*Pier Glass frames.*



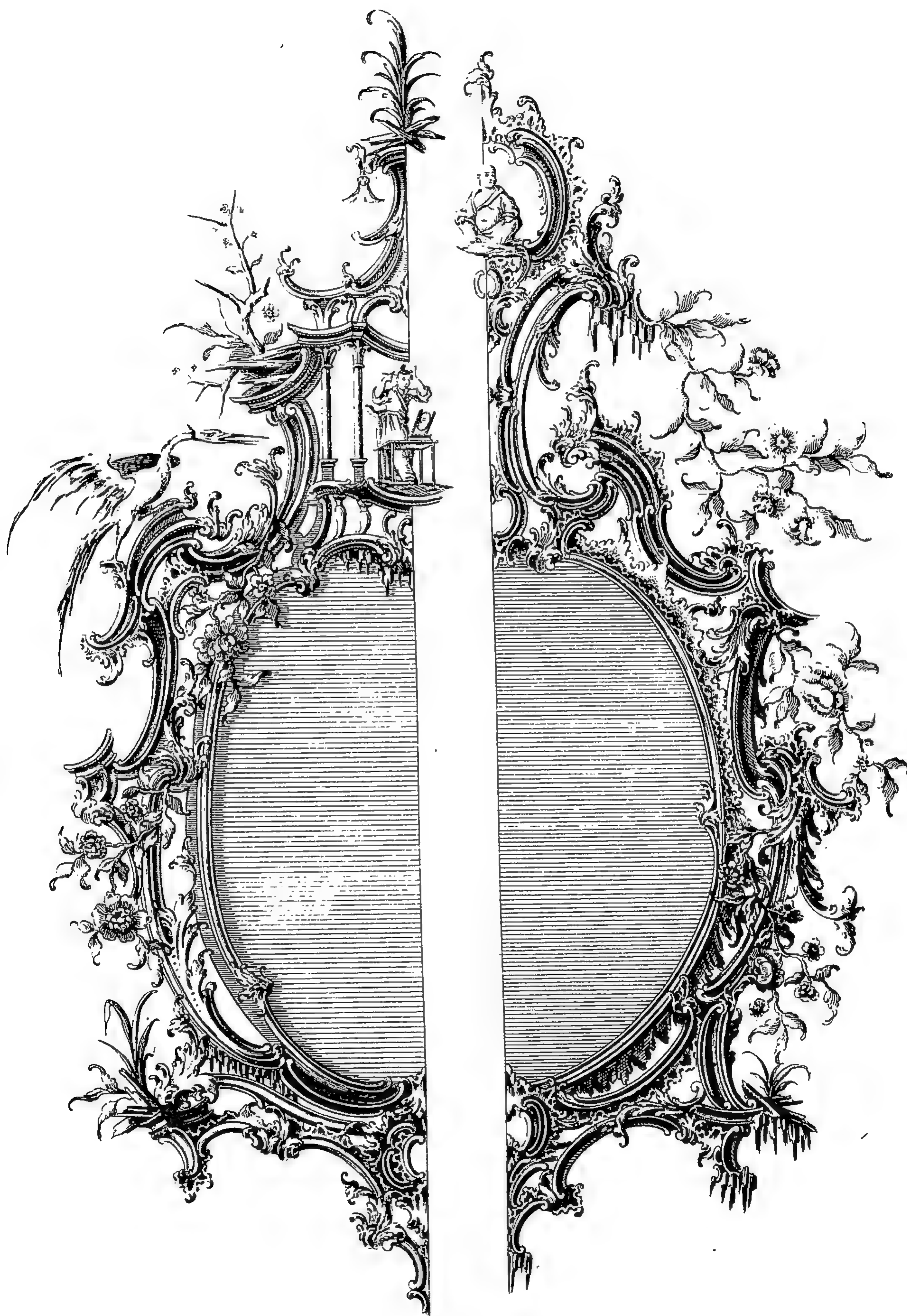


*Pier Glass frames.*



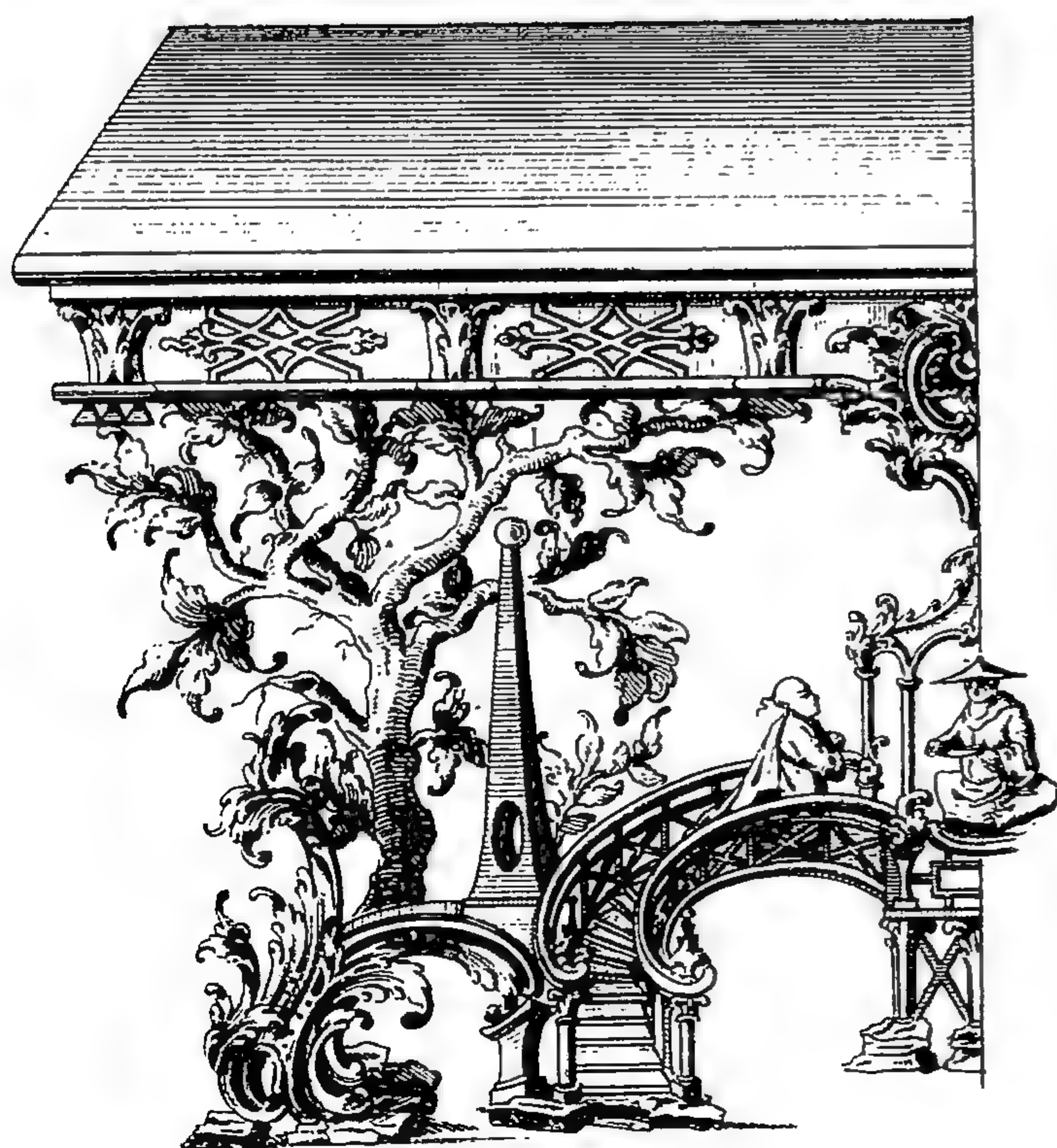
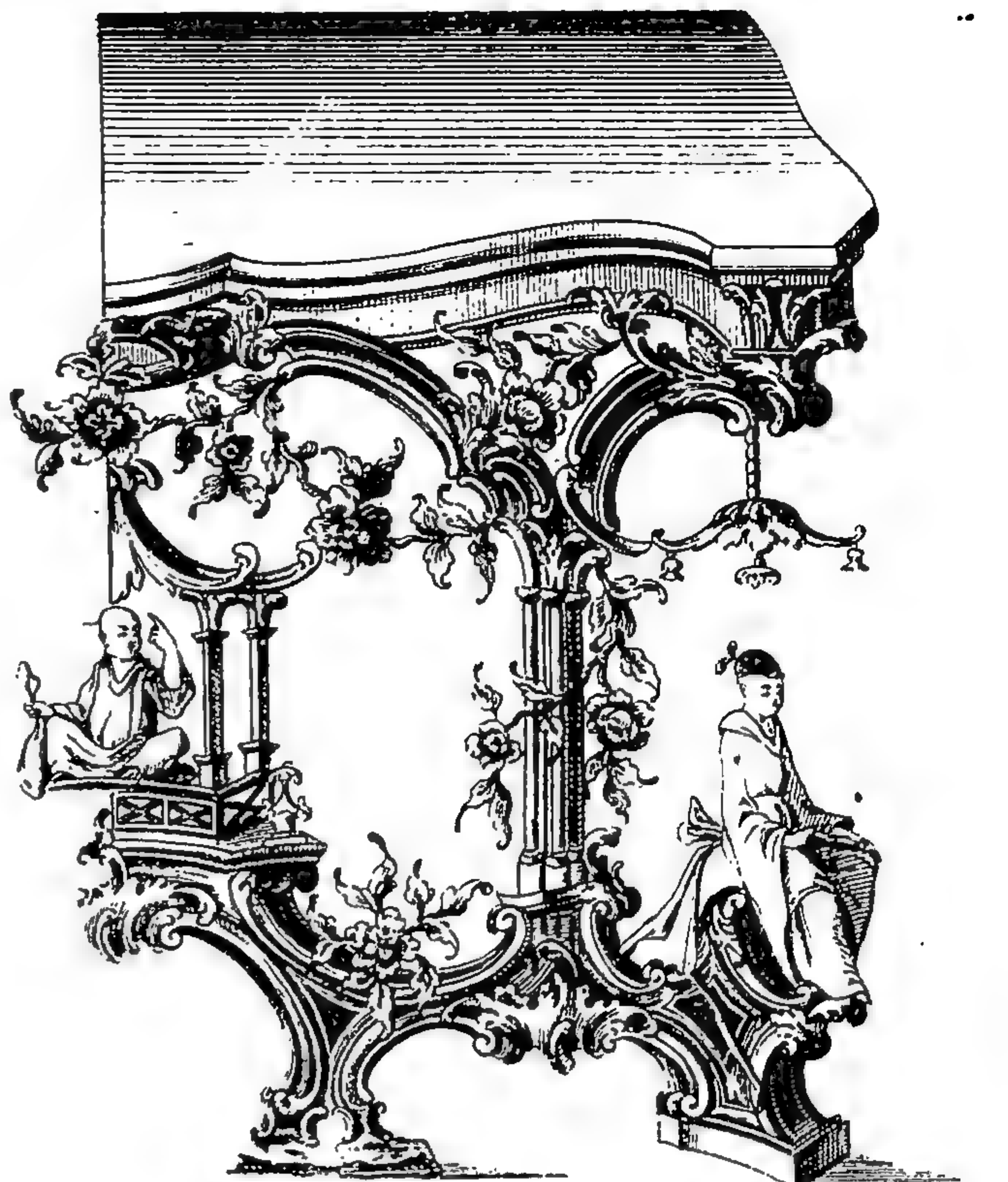


# Pier Glass Frames



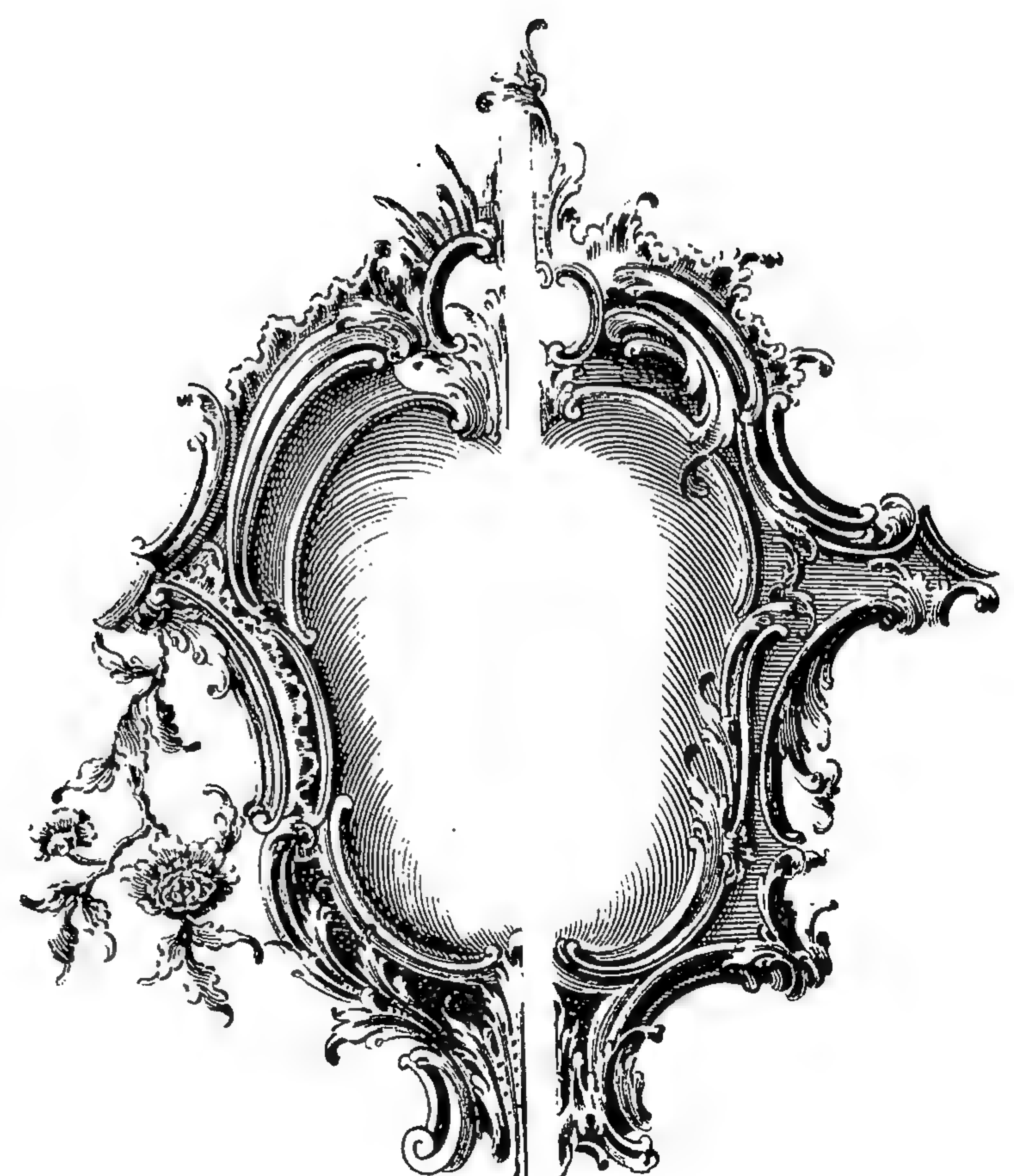
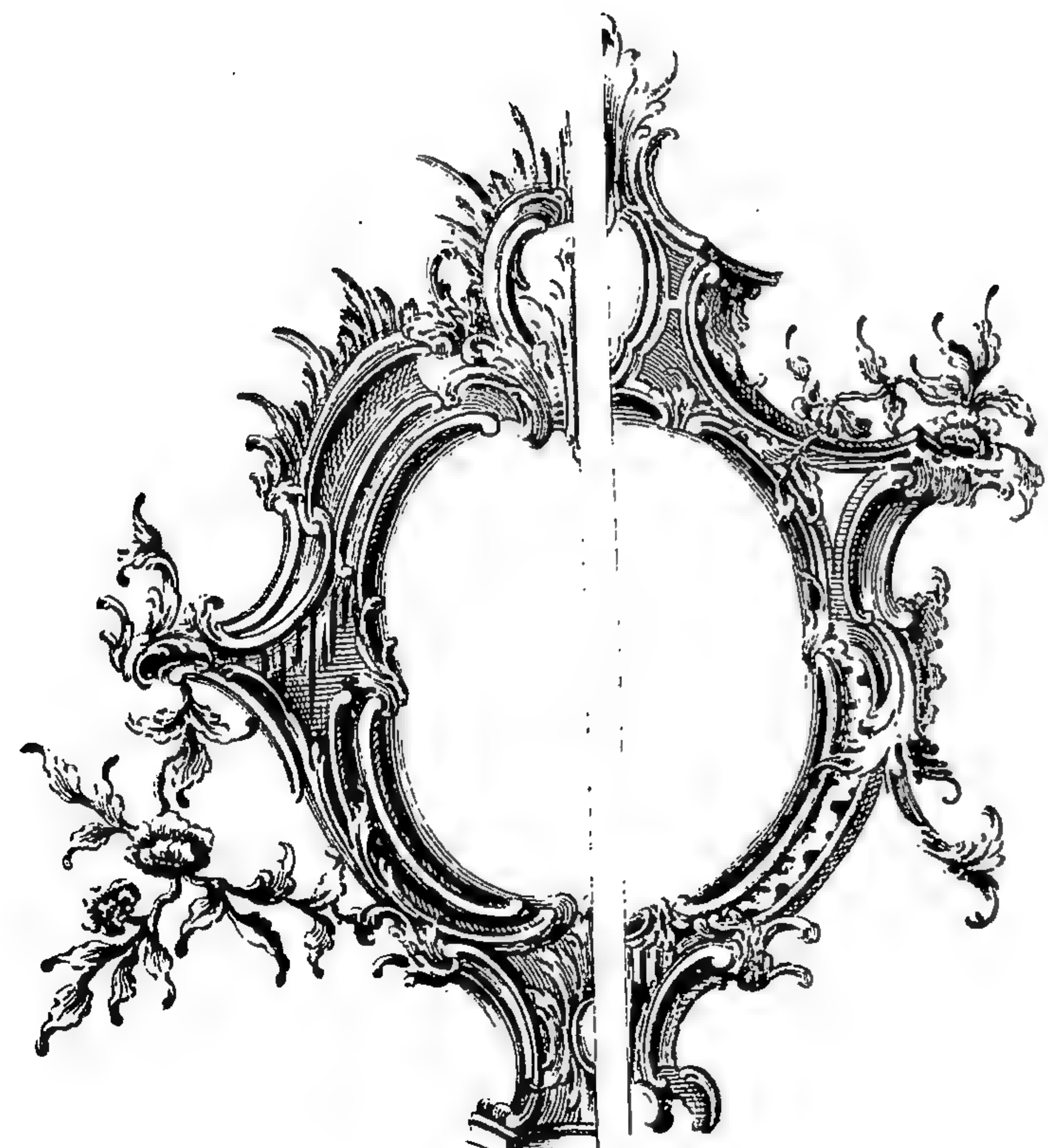
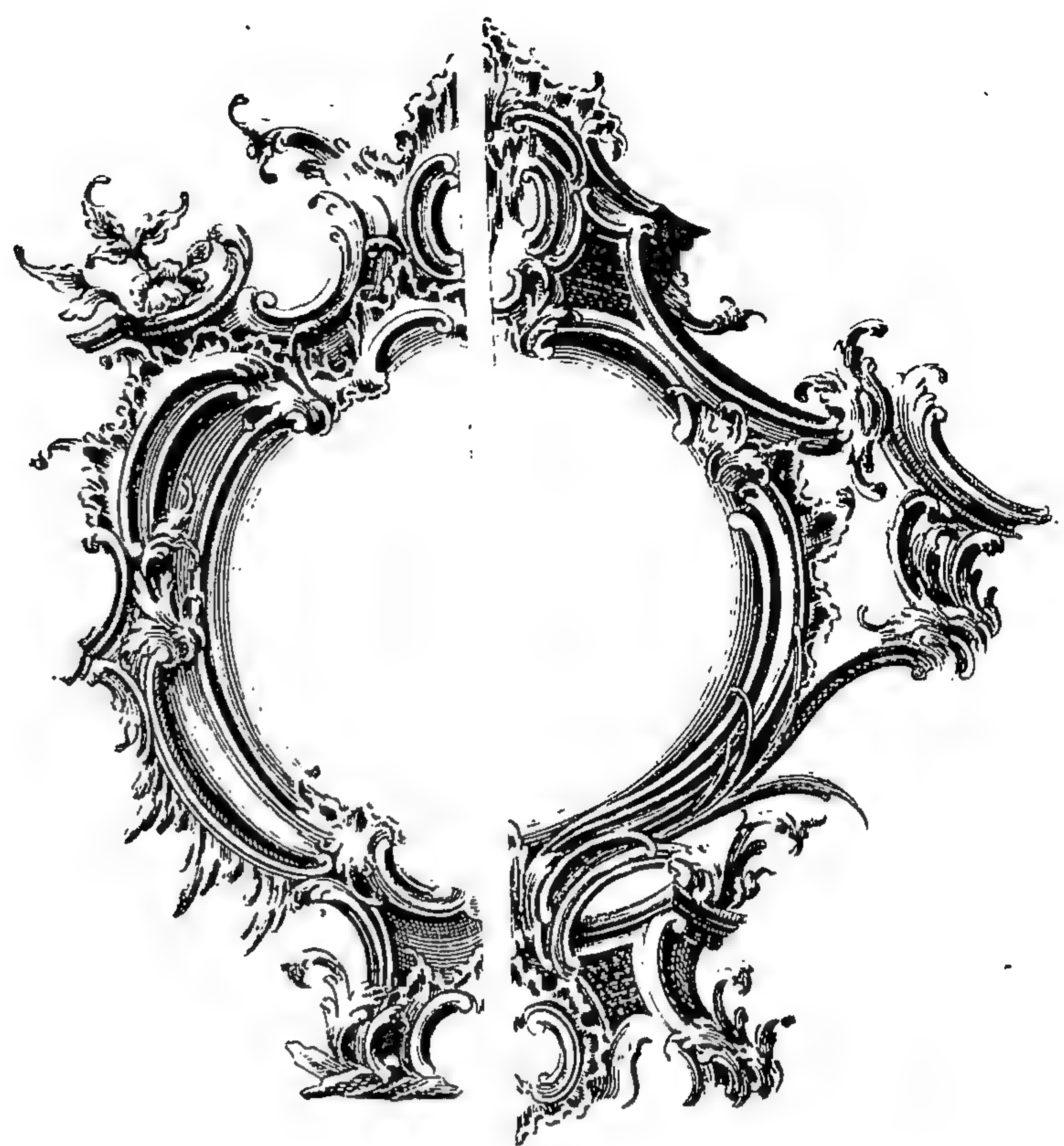
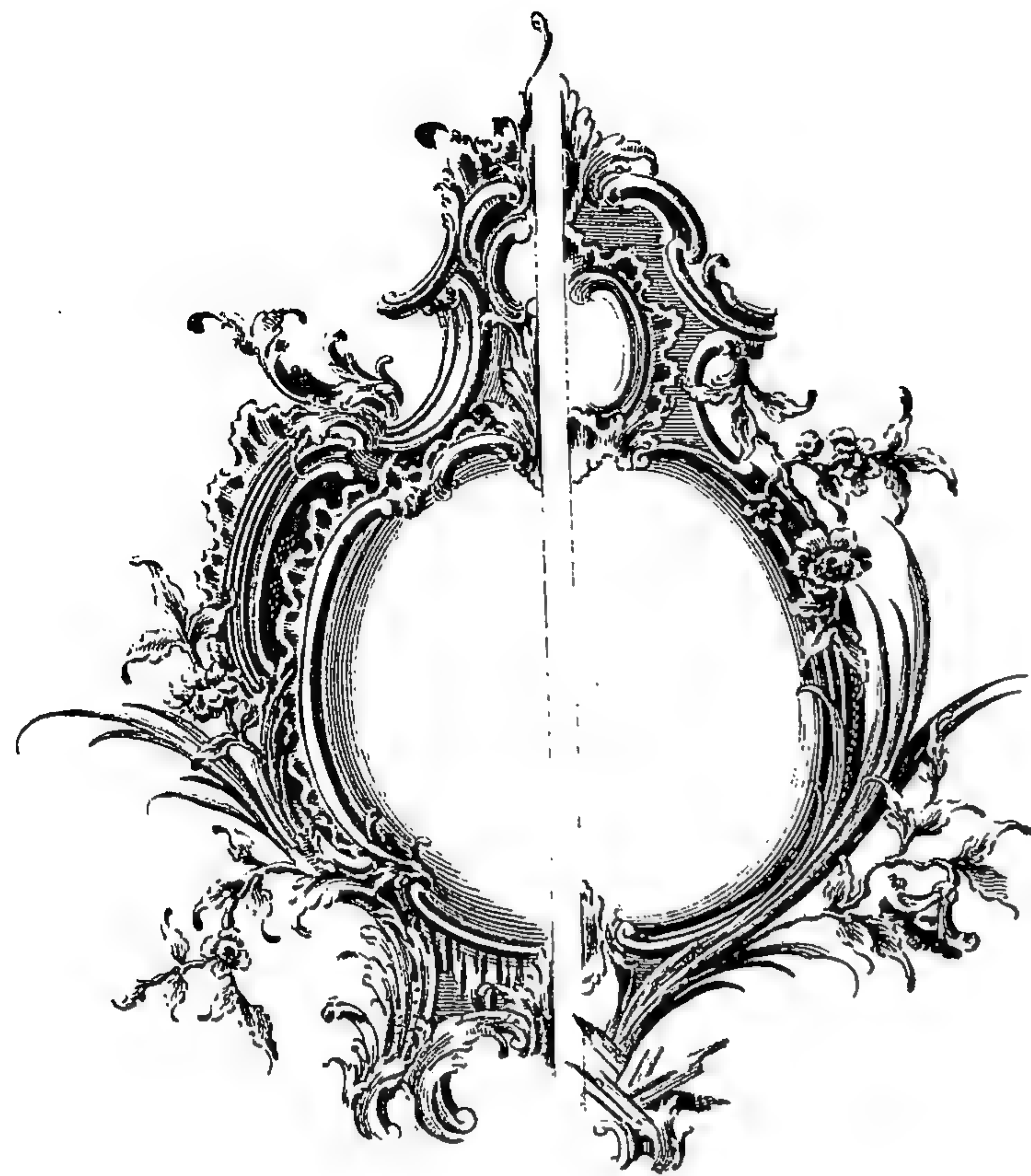


*Frames for Marble Slabs.*

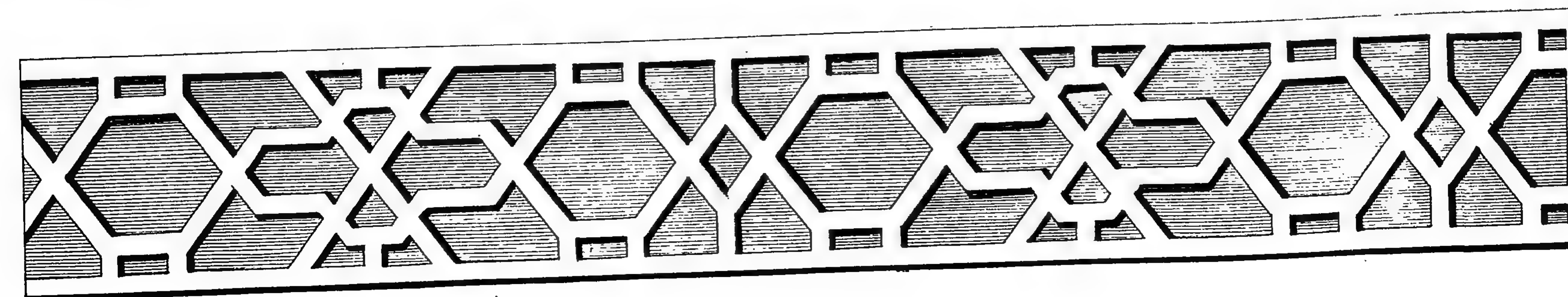
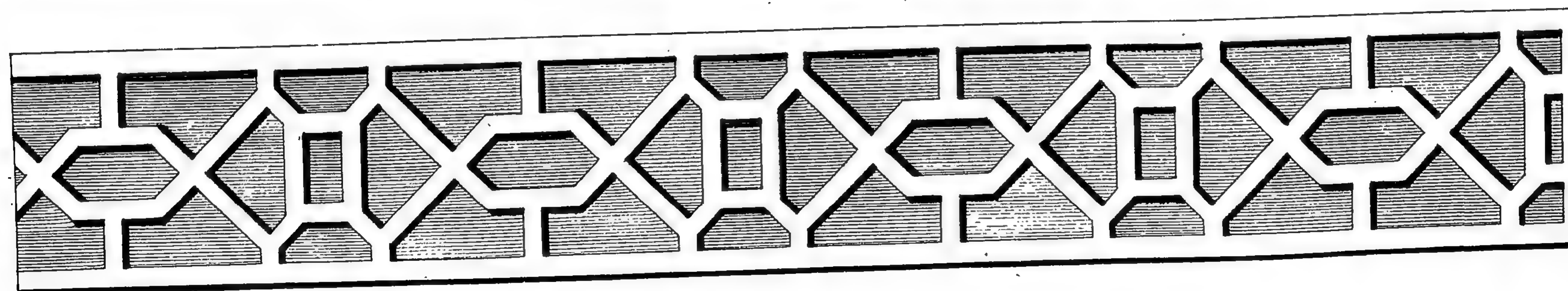
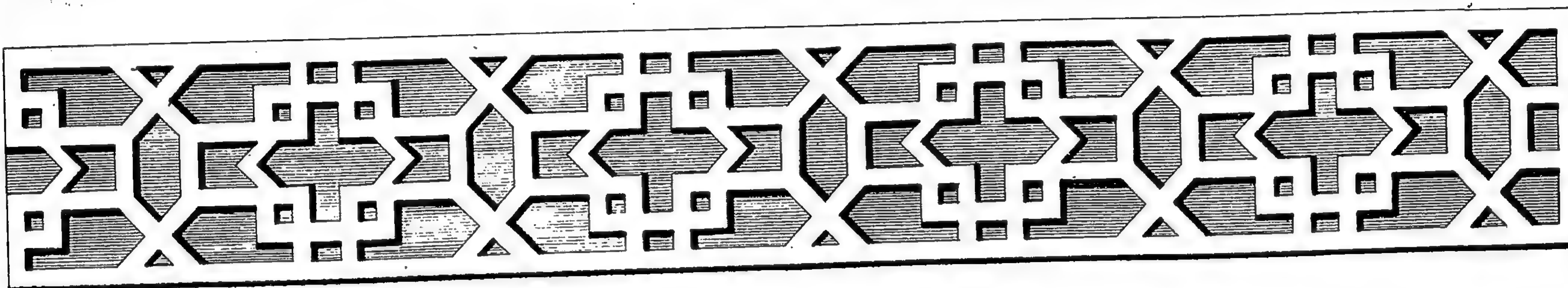
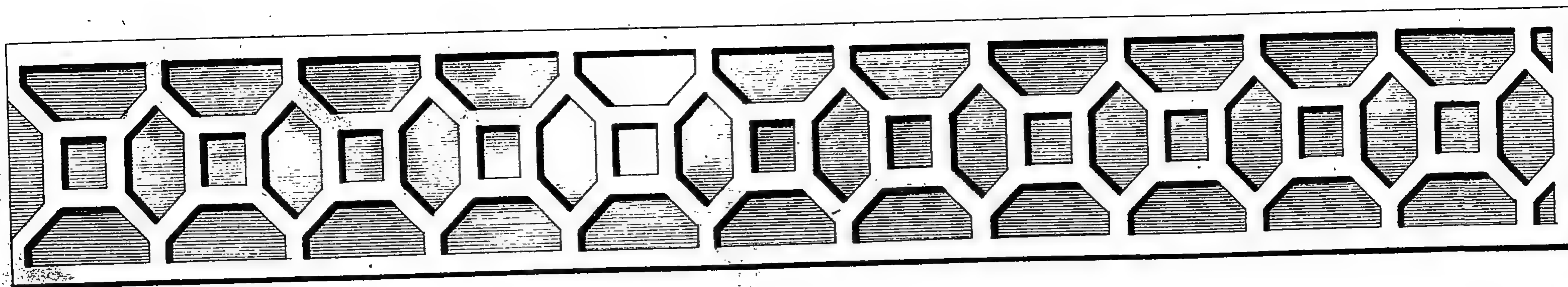




*Shields for Pediments.*

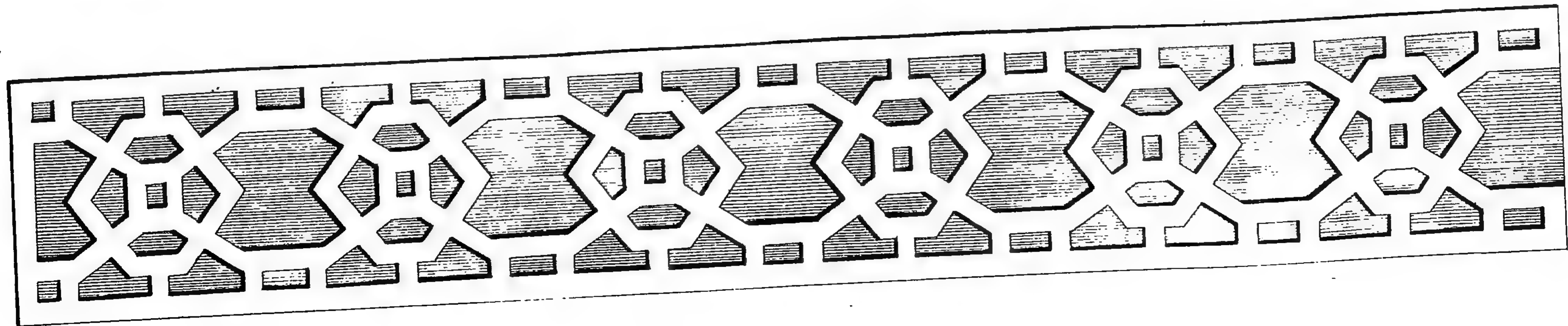
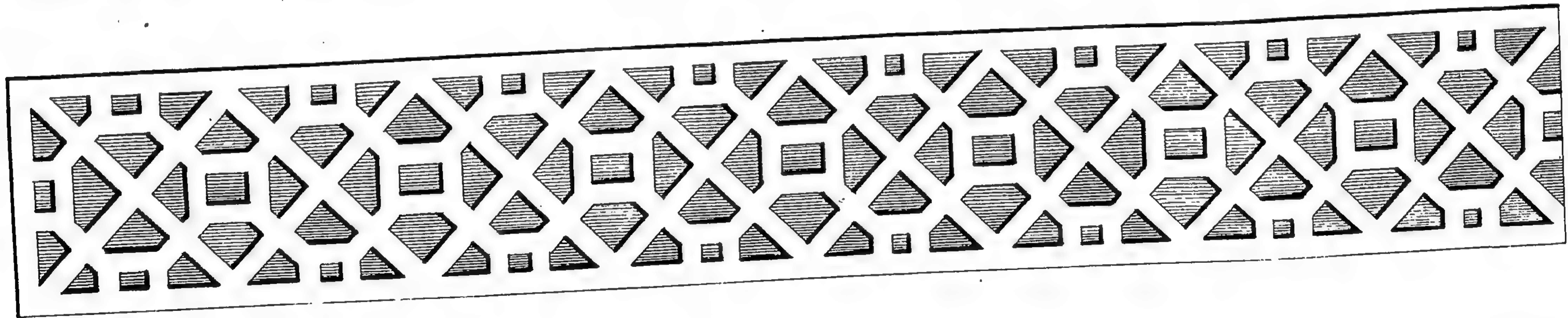
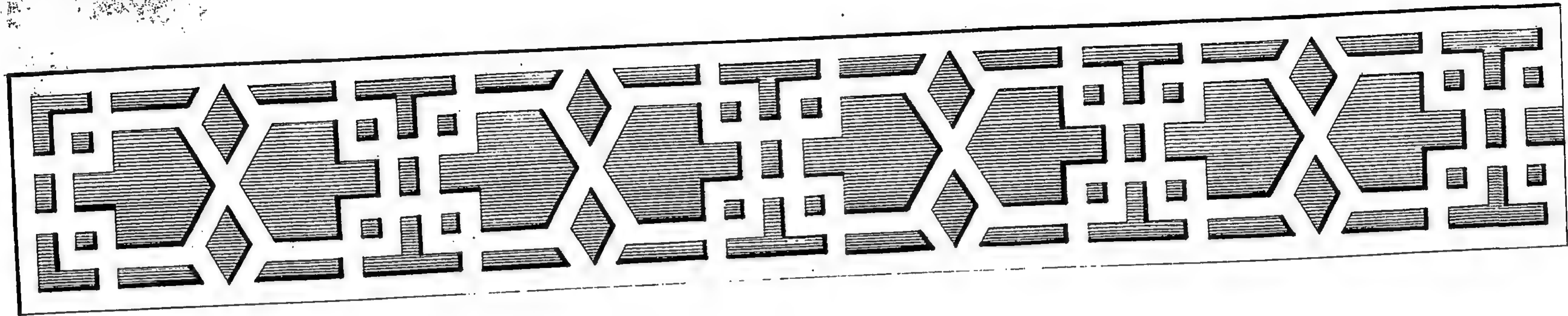
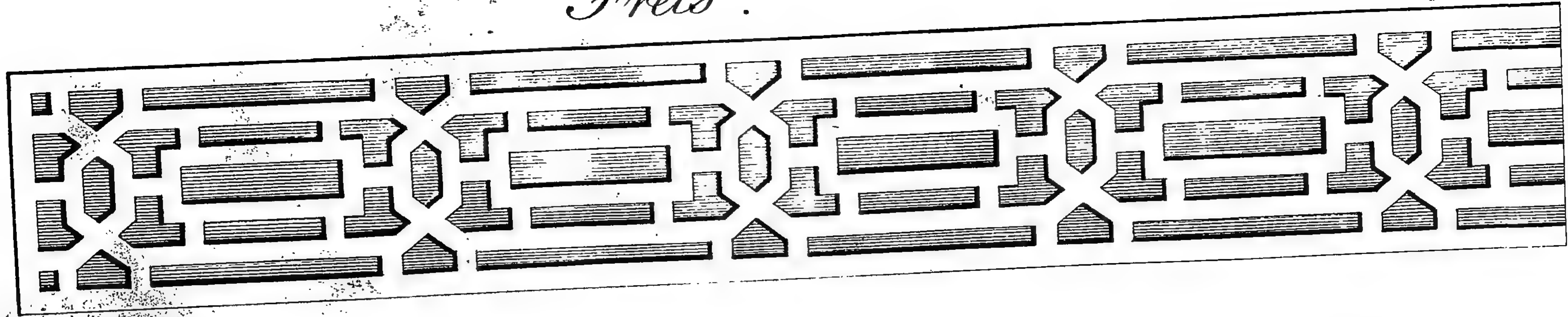




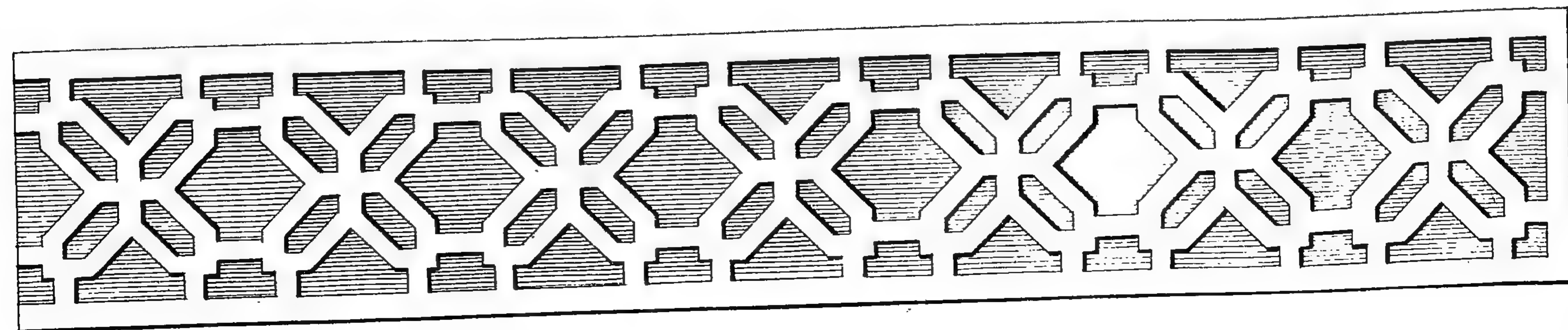
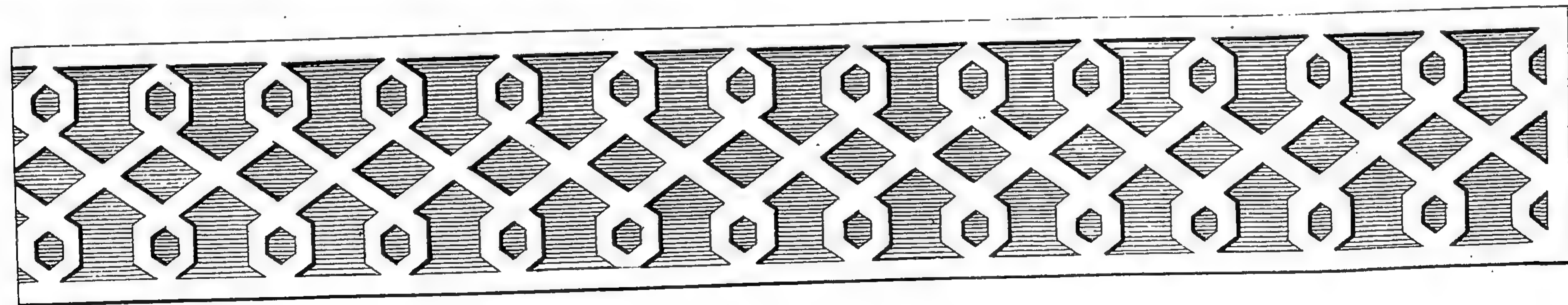
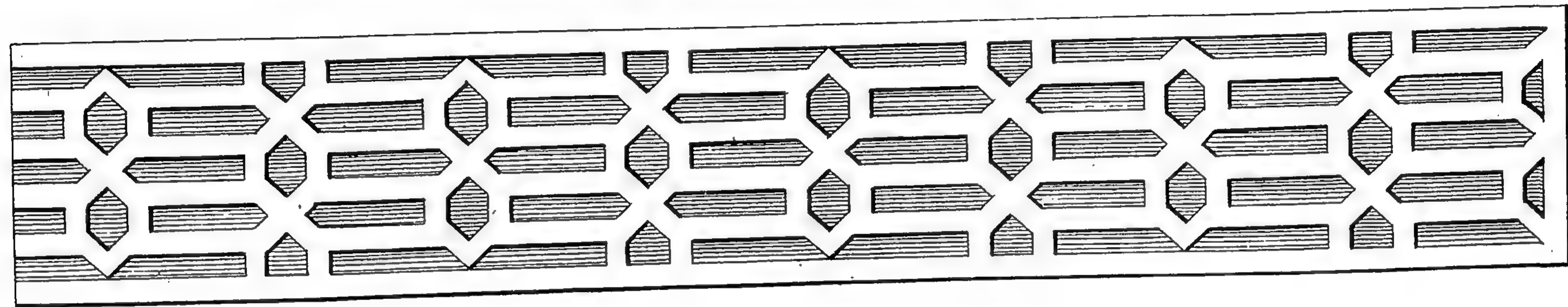
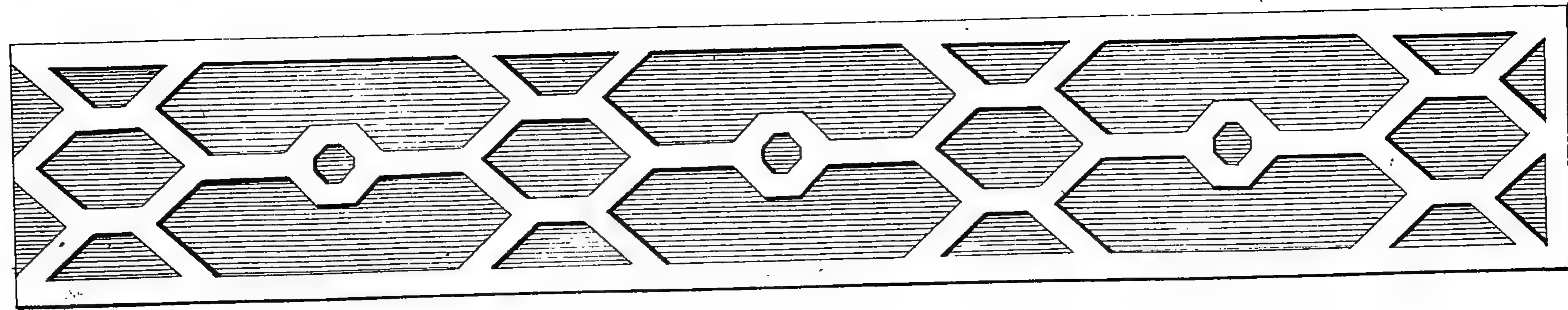




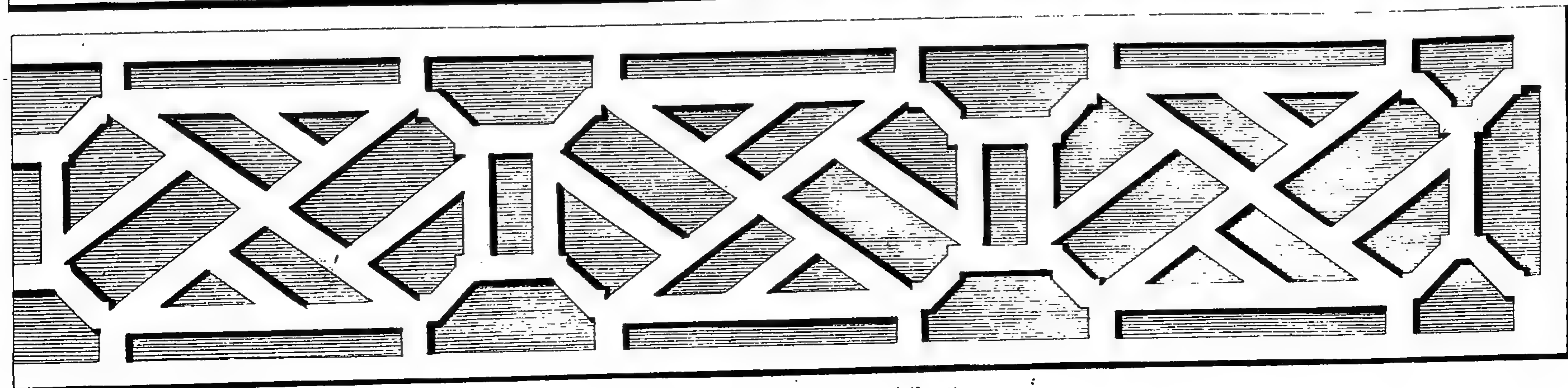
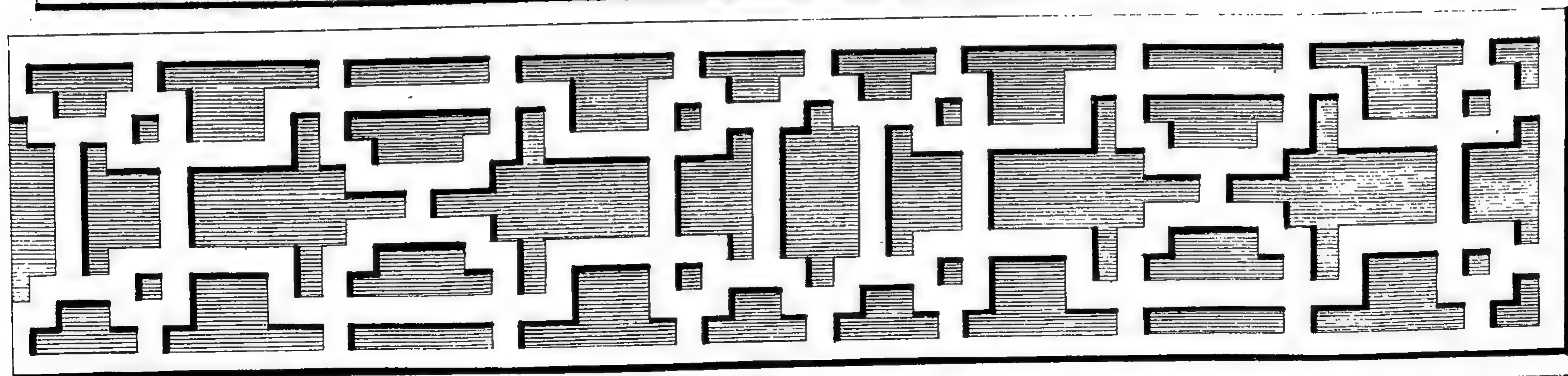
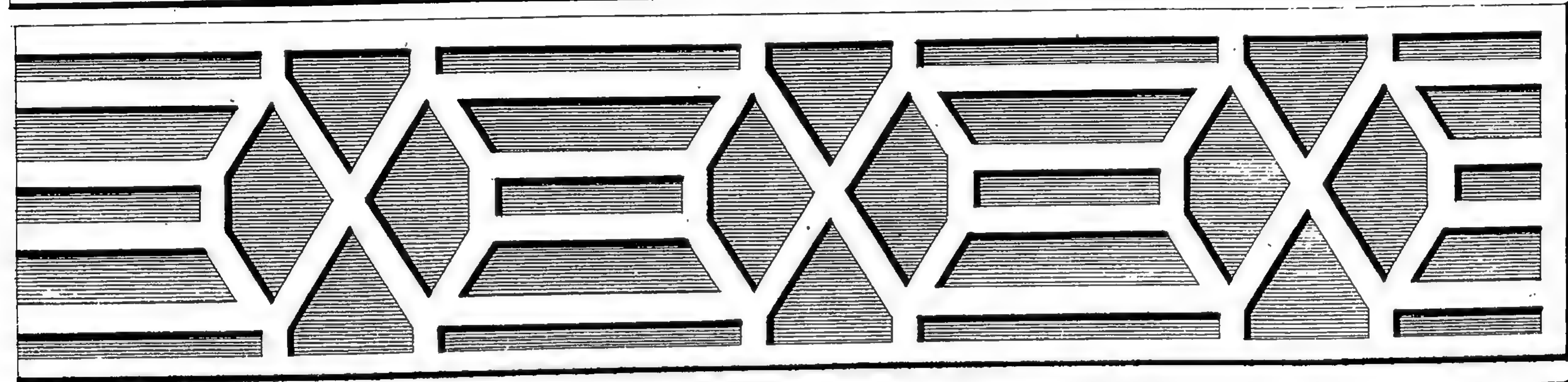
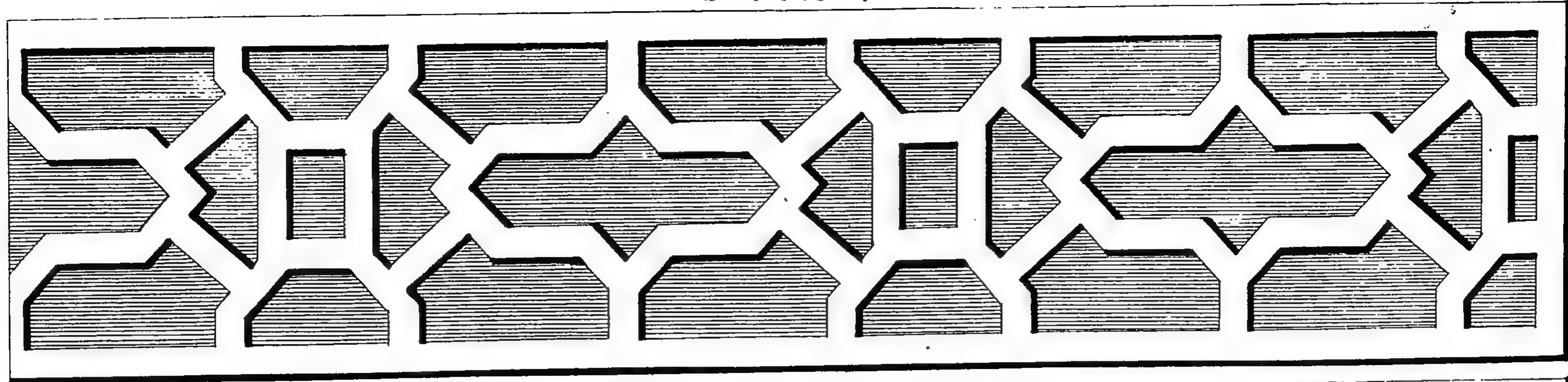
*Frets*



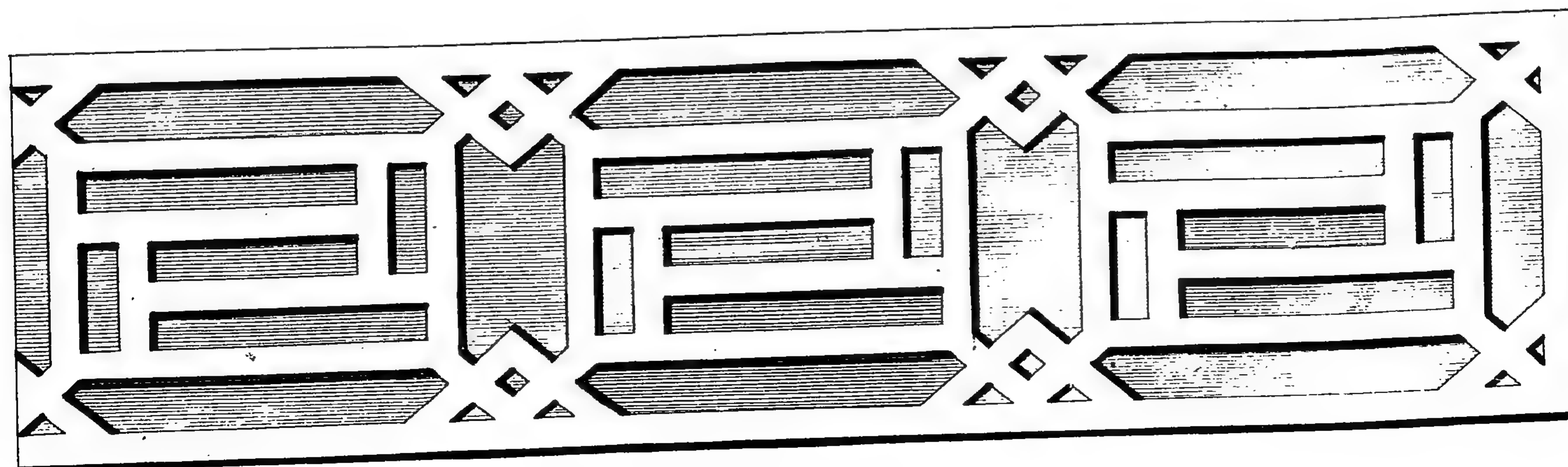
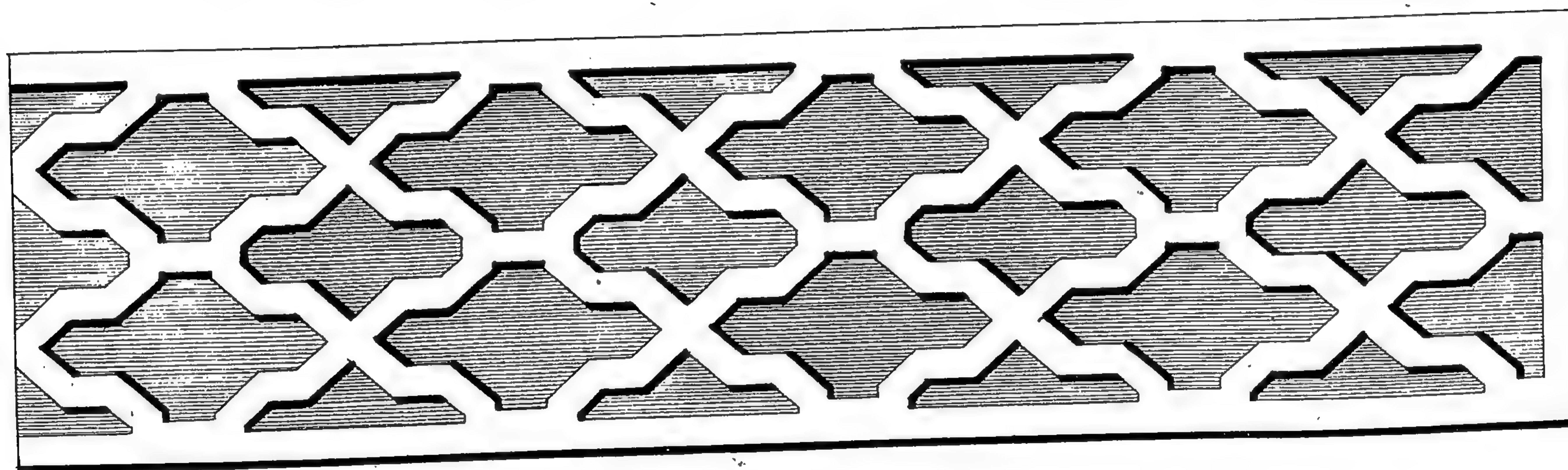
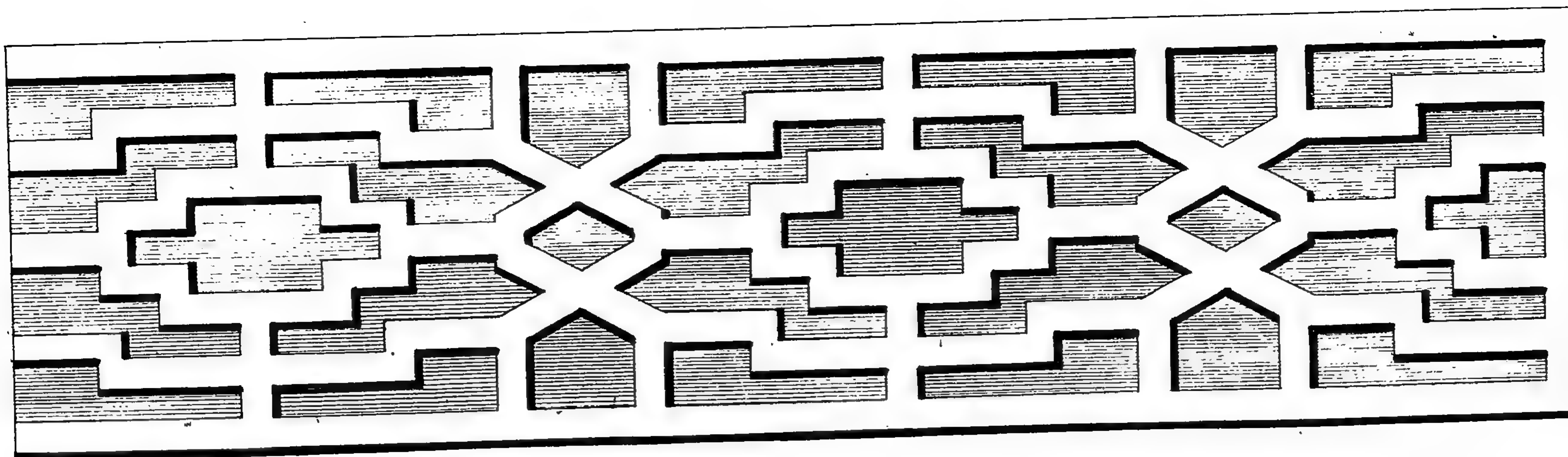




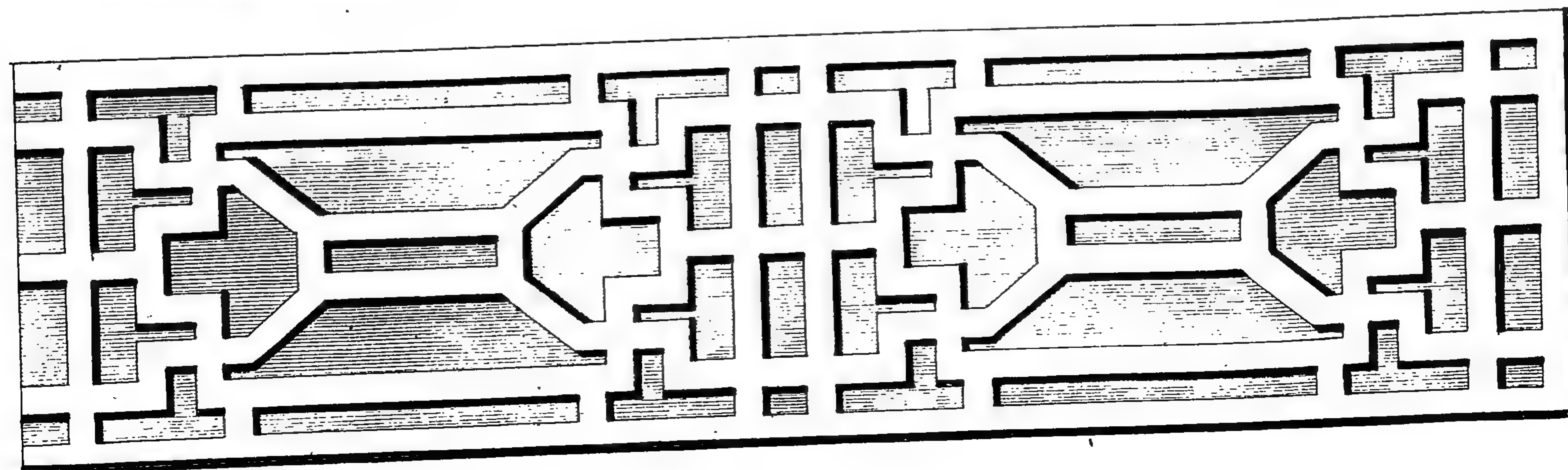
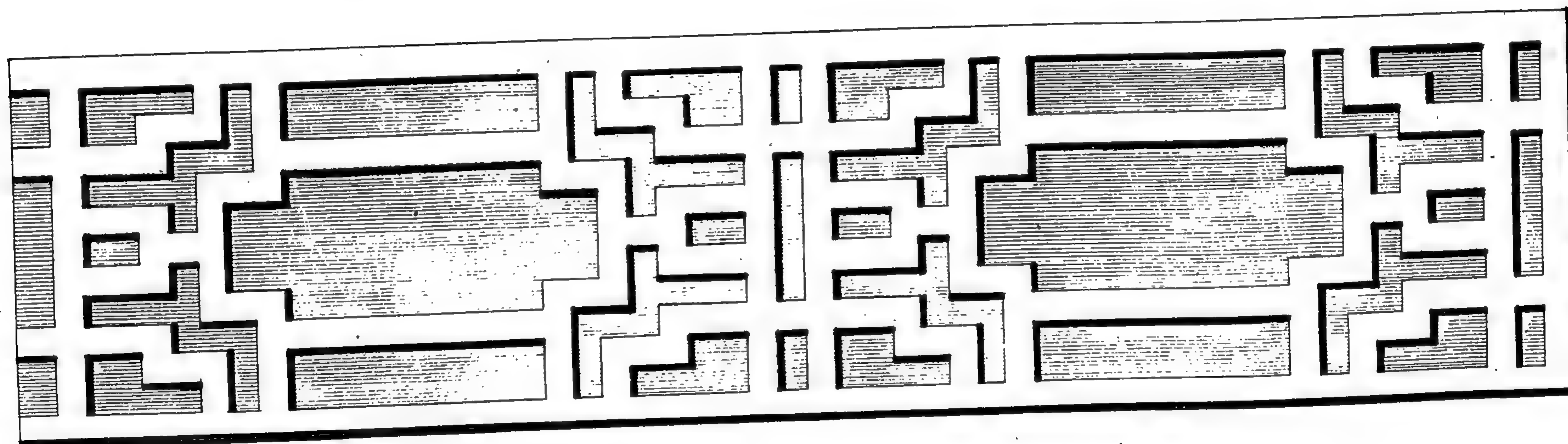
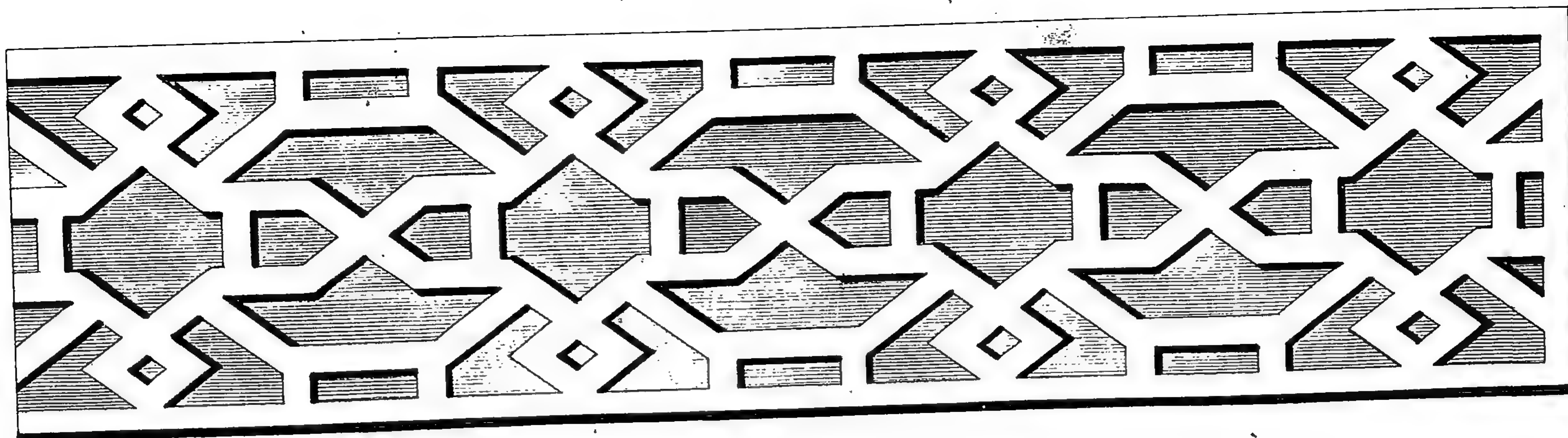






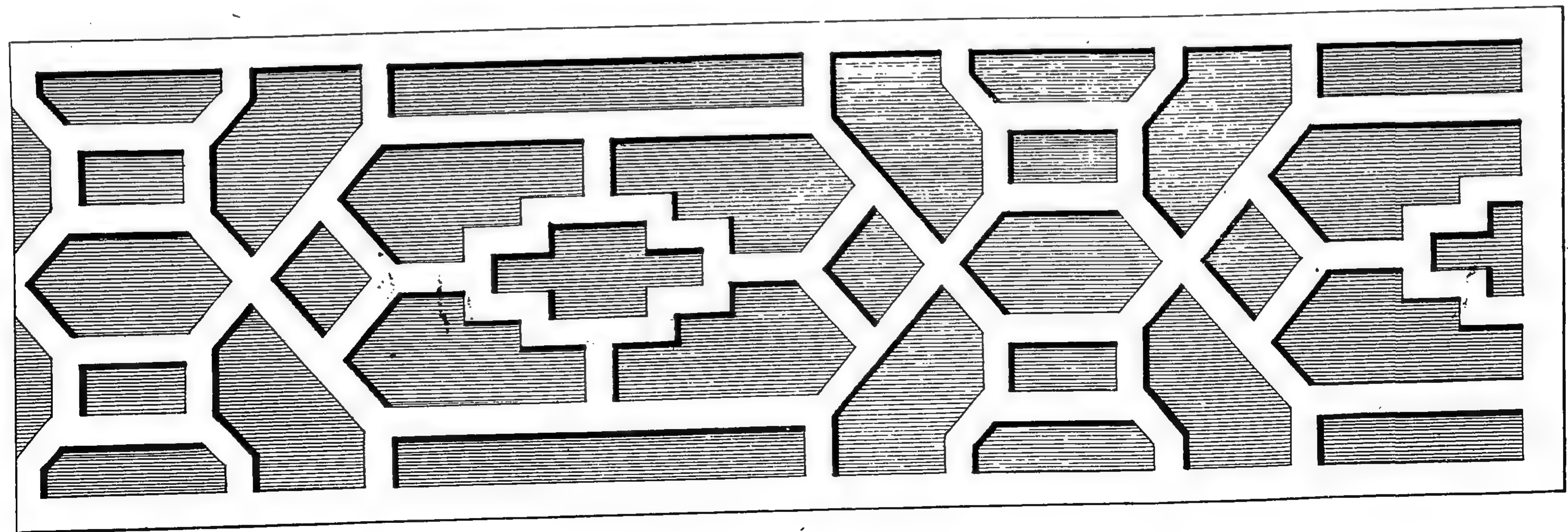
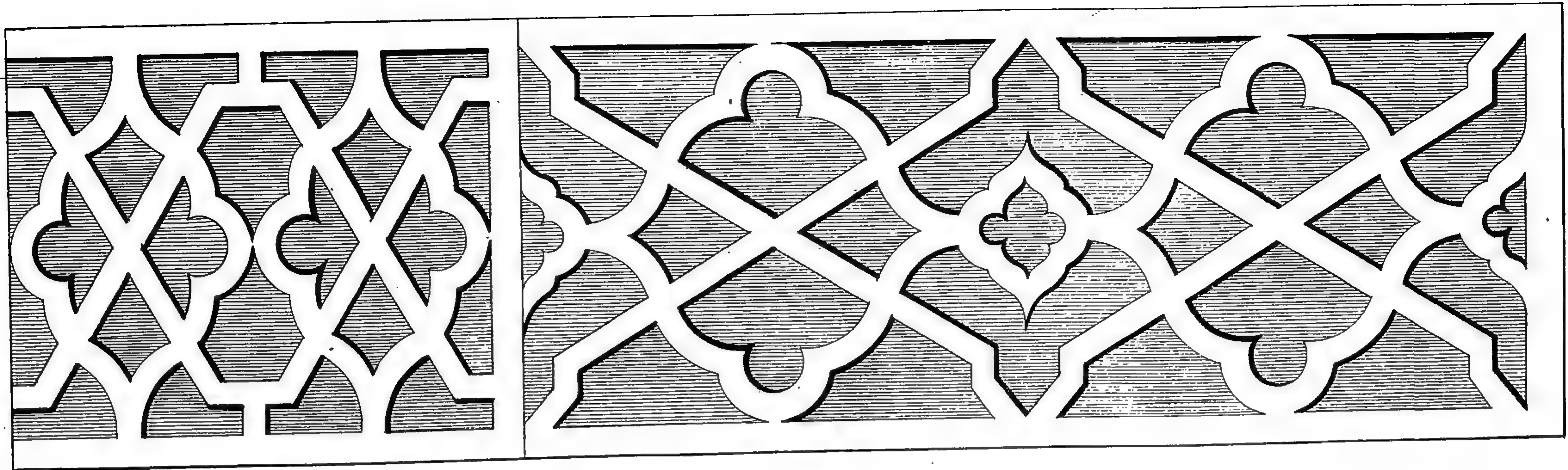








*Gothick frets..*

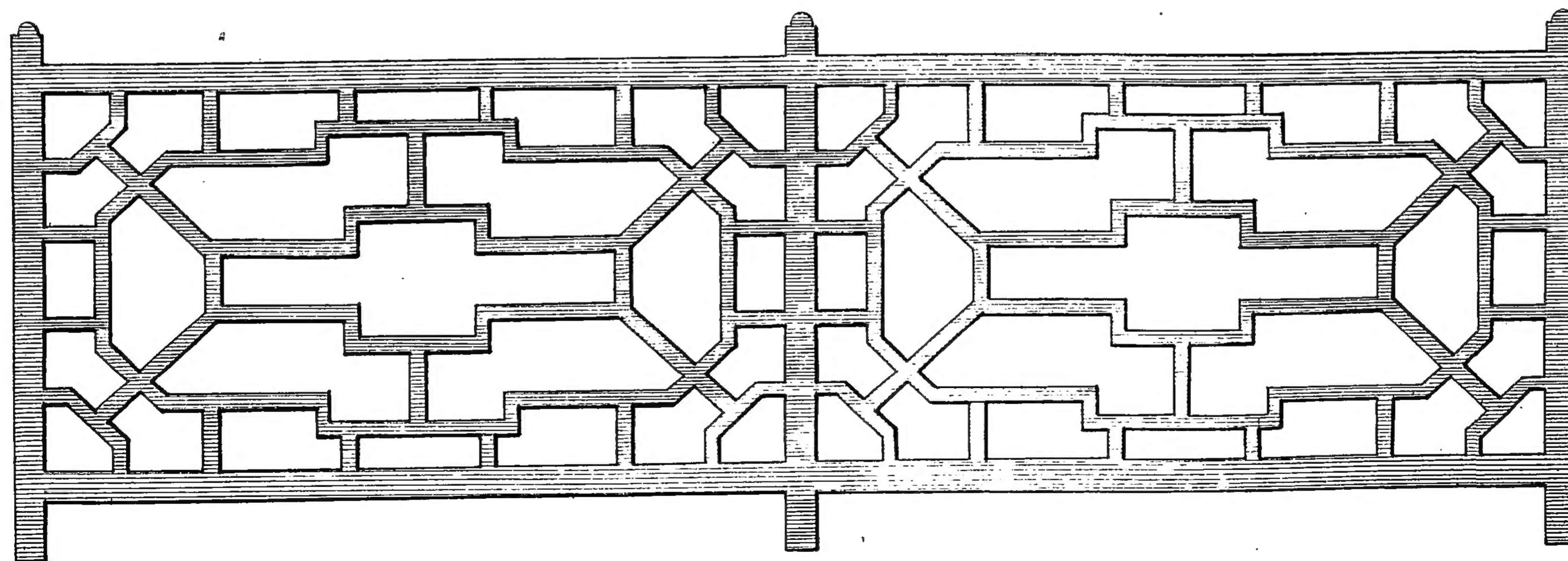
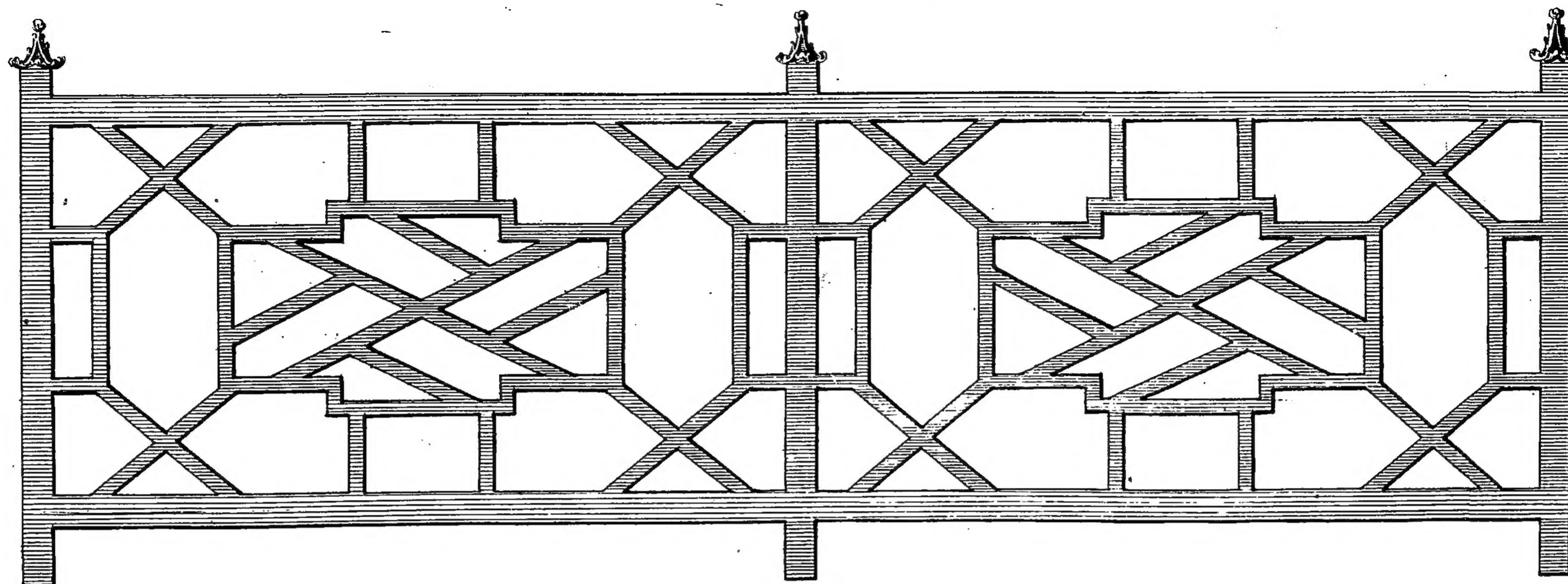






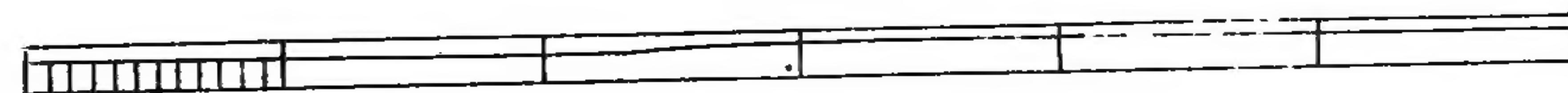
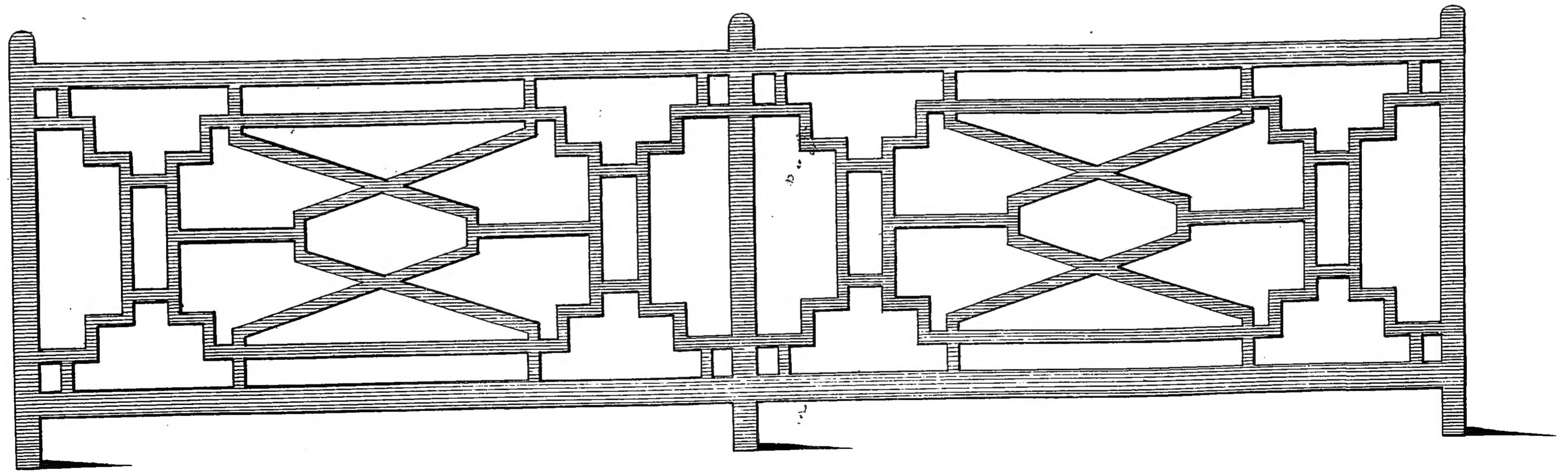
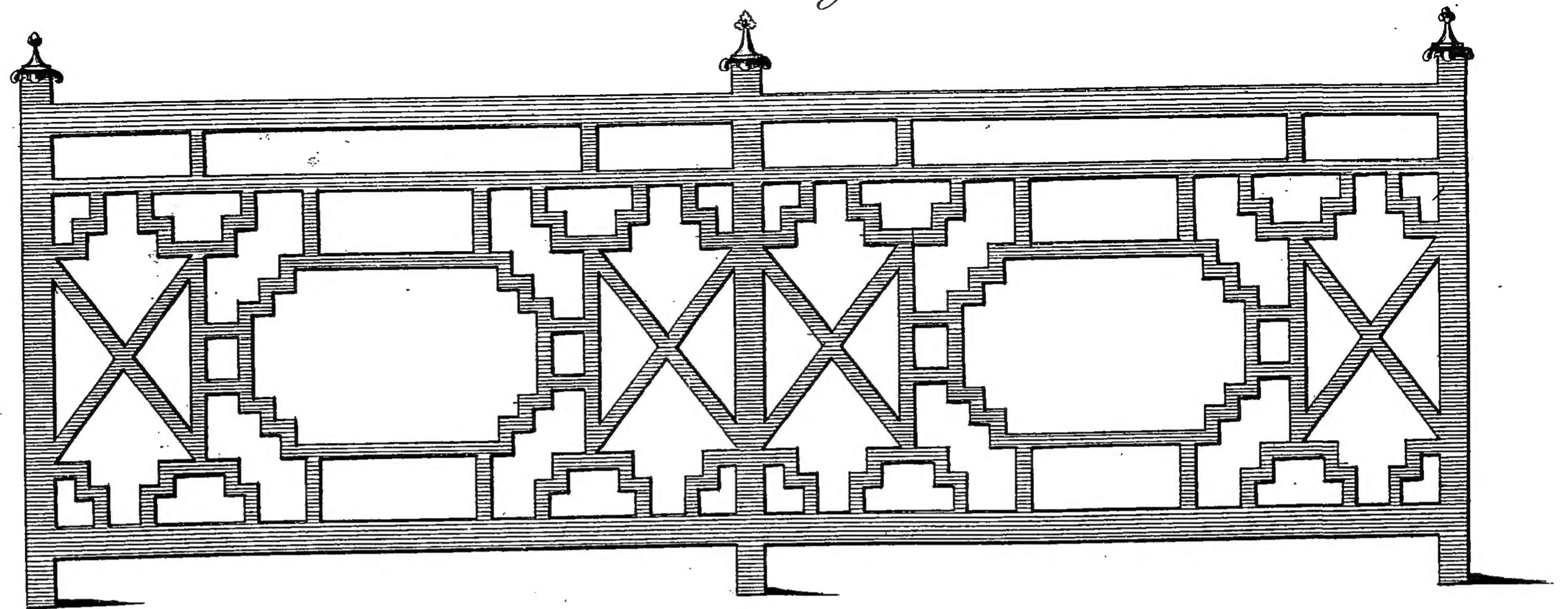


*Chinese Railing.*



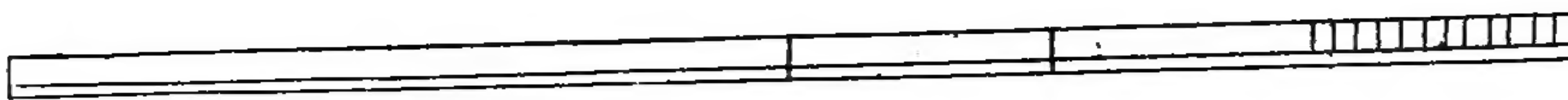
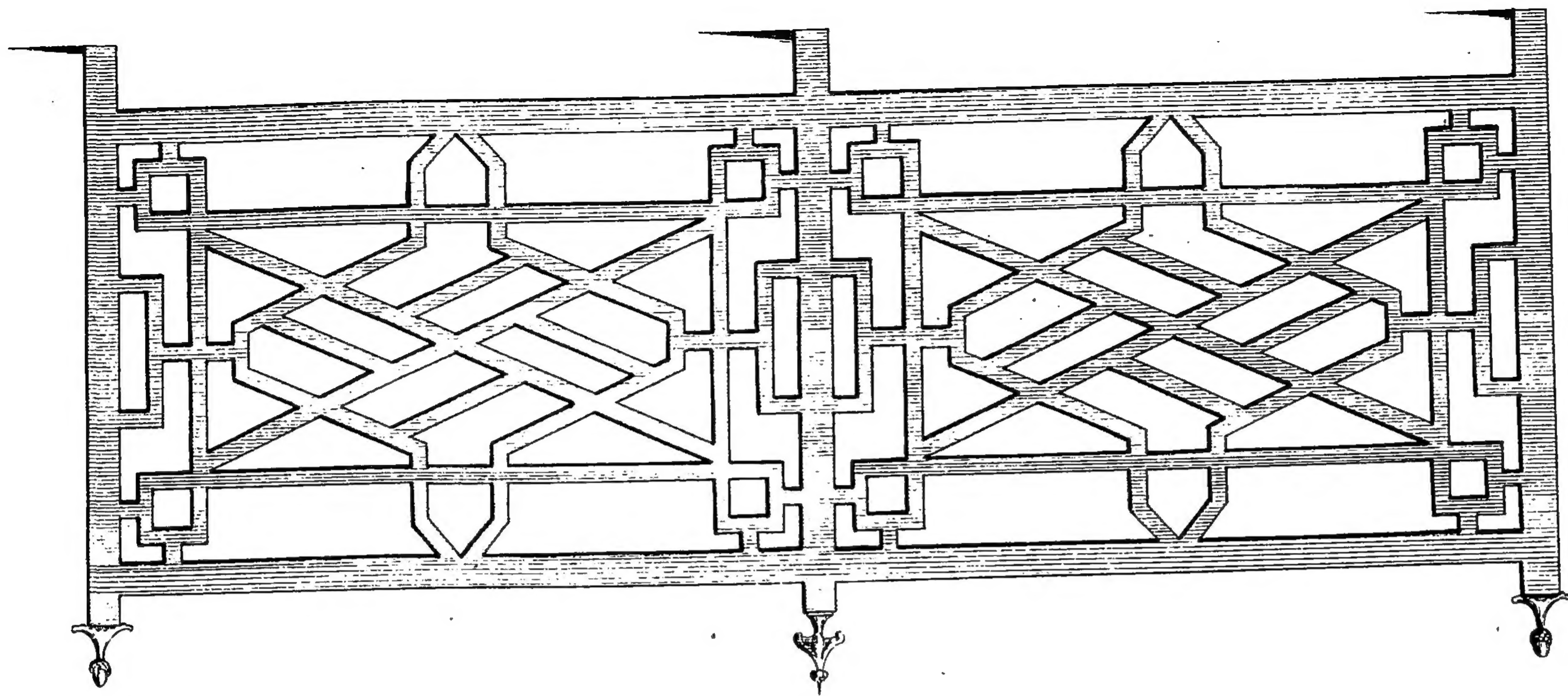
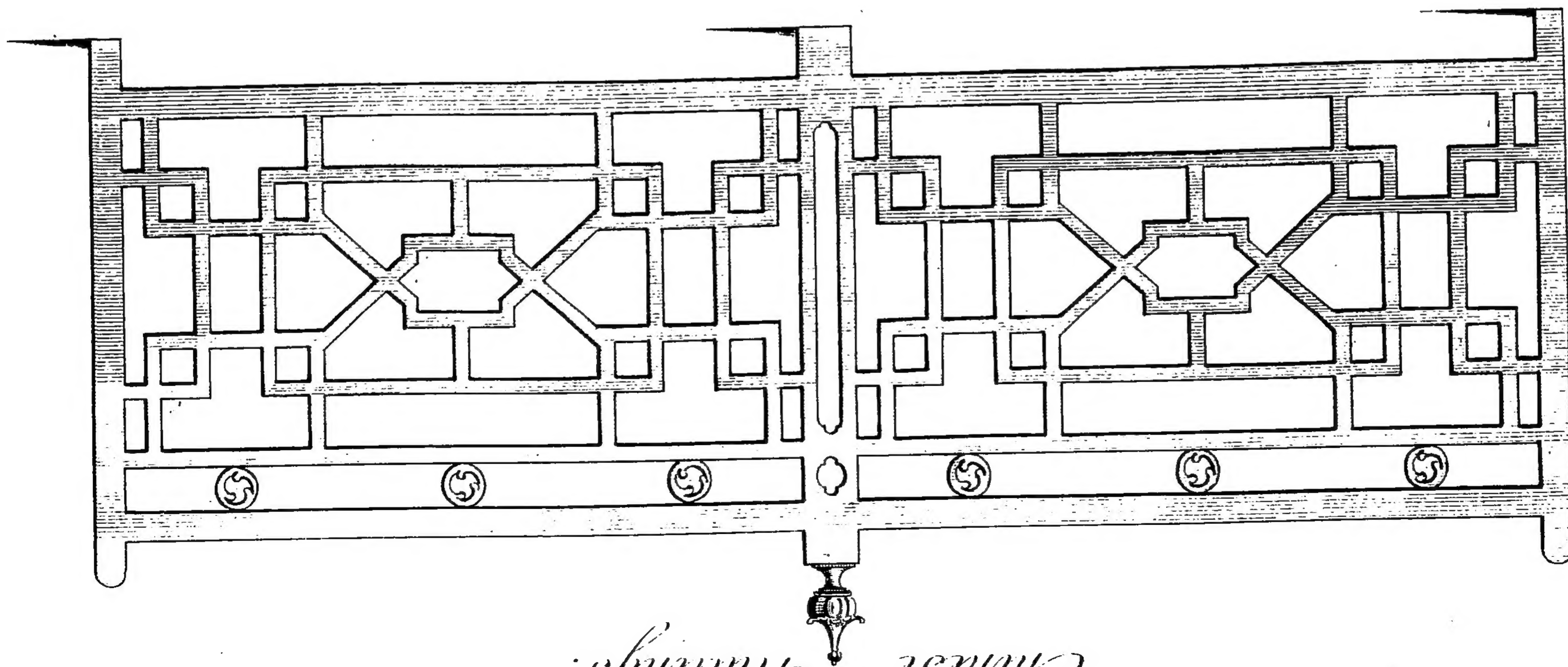


*Chinese Railing.*





*Chinese Railings.*



*Published according to Act of Parliament*

*J. Thompson del.*

*M. Dwyer sculp.*



*Chinese Railing.*

